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No. 1641.

LONDON, SATURDAY, APRIL 9, 1859.

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FOURPENCE
Stamped Edition, 5d.

KING'S COLLEGE, LONDON.
PHOTOGRAPHY.—MR. HARDWICH has COMMENCED his CLASSES, and is now giving Private Instruction in the Principles and Practice of the Art of Photography.
For information, apply to T. F. HARDWICH, Esq., King's College, London.
R. W. JELF, D.D., Principal.

UNIVERSITY COLLEGE, LONDON.
The PROFESSORSHIP of MEDICAL JURISPRUDENCE will become VACANT at the close of the current Session of the Faculty of Medicine (20th of July), by the resignation of Professor William B. Carpenter, M.D., whose undivided time is required to be devoted for the future to the discharge of the duties of Registrar of the University of London. Applications for the appointment and testimonials will be received on or before Monday, the 27th of May.
CHARLES C. ATKINSON, Secretary to the Council.
7th April, 1859.

UNIVERSITY OF LONDON.
A PROVINCIAL
MATRICULATION EXAMINATION
Will be held at
QUEEN'S COLLEGE, LIVERPOOL,
ON JULY 25TH.
Simultaneously with the Examination in London, the Council of Queen's College having received authority from the University to hold such Examination.
Eligible Matriculation Examinations have taken place in London only.
A local fee of £1 will be charged in addition to the fee which is payable to the University.
Copies of the Regulations, and all necessary information, may be obtained by applying to
ASTRUP CARISS,
April, 1859. Secretary to Queen's College, Liverpool.

UNIVERSITY OF LONDON.—MATRICULATION, 1859.—By permission of the Council, a CLASS will be OPENED, May 3, in University College, for the study of the subjects required in this Examination, by Mr. N. TRAYERS, B.A. Oxon, and Mr. W. WATSON, B.A. Lond. Assistant Masters in the Junior School. The Class will meet five times a Week, from 8 to 9 P.M. Fee, 10s. Mr. Watson, 20, Oakley-square, N.W.; or Mr. TRAYERS, 1st, Euston-square, N.W., or at the Office of the College.

ROYAL BOTANIC SOCIETY,
REGENT'S PARK.
The EXHIBITIONS of PLANTS, FLOWERS, and FRUIT this Season will take place on WEDNESDAYS, May 20th, June 10th, and July 10th.
Tickets of Admission are now being issued, and can be obtained at the Gardens, only by orders from Fellows or Members of the Society, or on better Security, May 14, 4s.; after that day, 2s.; or, on the days of Exhibition, 7s. 6d. each.

ARTISTS' GENERAL BENEVOLENT INSTITUTION, for the Relief of Deceased Artists, their Widows and Orphans. Instituted 1814. Incorporated by Royal Charter, 1842. Under the immediate protection of
HER MOST GRACIOUS MAJESTY THE QUEEN.
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The Earl de Grey, K.G. Sir John Lubbock, Bart.
President—Sir CHARLES LOCK EASTLAKE, P.R.A.
The Nobility, Friends, and Subscribers, are respectfully informed that the FORTY-FOURTH ANNIVERSARY FESTIVAL will be celebrated at the Freemasons' Hall, on SATURDAY NEXT, the 16th instant.

The Right Hon. VISCOUNT HARDINGE in the Chair.
Stewards—

Sir Edwin Landseer, R.A. Charles George Lewis, Esq.
Joseph Arden, Esq. Alexander Munro, Esq.
Thomas Smith, Esq. John Murray, Esq.
James Crispwick, Esq. Edmund J. Niemann, Esq.
William Day, Esq. James Anderson Rose, Esq.
John H. Foley, Esq. R.A. James R. Swinton, Esq.
J. Colclough Horsey, Esq. A.R.A.

Dinner on table at Six precisely. Tickets, 1s. 12s. may be had of the Stewards; of Henry Wyndham Phillips, Honorary Secretary, 3, George-street, Manchester-square; and of the Assistant-Secretary, 20, Bernard-street, Russell-square, W.C.
W. J. ROPER, Assistant-Secretary.

SHAKESPEAREAN COMMEMORATION,
STRAFORD-UPON-AVON.
The THIRTY-FIFTH ANNIVERSARY DINNER of the ROYAL SHAKESPEAREAN CLUB, in Commemoration of the BIRTHDAY of the "BARD OF AVON," will be held at Shakespeare's Hall, on MONDAY, the 25th of April, 1859, at Five o'clock precisely.
Chairman—W. H. TILBURY, Esq. Theatre Royal, Drury Lane.
JOHN S. LEAVER, Secretary.

Tickets, including Dinner and Dessert, 6s. each, may be had of Mr. Adams, Bookseller, at the Theatre.
It is particularly requested that applications for Tickets may be made on or before Thursday, the 21st instant.

Mr. Walter Montgomery has been engaged to give Selections from the Plays of Shakspeare, at the Rooms of the Royal Shakespearean Club, free to any part of the Rooms; Non-Members, Boxes, 1s. 6d.; any other part of the House, 1s. each.

ROYAL AGRICULTURAL SOCIETY OF ENGLAND.
WARWICK MEETING.

Entries for Implements, Cheese, Wool, Farm-Gates, and Draining Pipes, must be made on or before the 1st of May.
Entries for Live Stock must be made on or before the 1st of June.
All Entries received in each case after those respective dates will, without exception, be disqualified, and returned to the senders.
Prize Sheets may be had on application at the Offices of the Society, 15, Manover-square, London.

HORTICULTURAL SOCIETY.
MEETINGS at ST. JAMES'S HALL,
Regent-street,
May 12 and 13; June 29 and 30; December 7, 8 and 9.

The Schedule of Prizes for the May and June Meetings are now ready.

CONSUMPTION HOSPITAL, BROMPTON.
—Further HELP is sought to MAINTAIN this Hospital, which is NOW FULL, in entire efficiency. Bankers: Messrs. Williams, Deacon & Co., 29, Birch-lane.

HANDEL COMMEMORATION FESTIVAL.—TICKET NOTICE.—It is particularly requested that all CHEQUES or POST-OFFICE ORDERS, from Agents or otherwise, should be made PAYABLE to the order of GEORGE GROVE; the latter at the General Post-Office, London. It is also most desirable that written applications should not contain stipulations respecting precise situation of Seats, as delay is thereby caused in the allotment, to the detriment of the applicant. The Committee pledge themselves in all cases to issue vouchers for the best remaining places solely according to priority of application. It is, however, again strongly recommended to persons desirous of attending the Commemoration to make immediate application, either at Exeter Hall or at the Crystal Palace.
By order, GEORGE GROVE, Secretary.
Crystal Palace, April 6, 1859.

CRYSTAL PALACE PICTURE GALLERY.
The Winter Exhibition being now over, the Gallery will remain closed during the Month of April, until the opening of the Summer Exhibition on the 1st of May.
Possessors of Modern Pictures, and of Water-Colour Drawings (English and Foreign), dealers, and Exhibitors, at the summer season, will have the goodness to apply, without delay, to Mr. C. W. WASS, Superintendent of the Gallery, at the Crystal Palace, in order that their Works may be inserted in the Catalogue.
By order, GEO. GROVE, Secretary.
Crystal Palace, April 1, 1859.

COLLEGE for INSTRUCTION in MANUFACTURING ART, CIVIL ENGINEERING, &c. (École Spéciale pour l'Industrie, les Travaux Publics, et les Constructions Civiles), at LAUSANNE, SWITZERLAND. Established 1828.
This College, which is under the direction of five Professors, is especially intended to provide a Scientific, and at the same time a thoroughly practical, Education for Young Men, of the age of sixteen years and upwards, who will hereafter be engaged in Manufacturing Operations, or as Civil, Mining, or Mechanical Engineers, or as Practical Chemists or Surveyors.
The Course of Instruction comprises, Mathematics and the Mechanical Sciences, Chemistry, Geology, and Mineralogy, Manufacturing Art and Machinery, Geometrical Drawing and Descriptive Geometry, and other subjects which are taught with special reference to their application in practice, and occupies three years, at the end of which Diplomas and Certificates are granted. Students are admitted on the 1st of November in each year, but having to undergo a preliminary Examination in Mathematics, application must be made to the President du Conseil des Etudes à l'Ecole Spéciale, at Lausanne, before the 15th of September. The College Fees are 300 francs per annum. Some of the Professors receive Boarders.
For Prospectuses, and further information, apply to R. L. CHASSAGNAT, Esq., Highfield House, Edgbaston, Birmingham, who has kindly offered to act as Referee.

MR. BURR'S POPULAR LECTURES.
MR. BURR is OPEN to ENGAGEMENTS for his Lectures on "The Electric Telegraph" (illustrated), and on "The History of Newspapers." For terms, syllabuses, &c., address, care of Mr. Dalrymple, 47, Grosvenor-street, London, W.C.

MR. KIDD'S SOCIAL and GENIAL "GOSSIP."
"We have just returned, as we do to our Athenæum, where we found Mr. William Kidd, of Hammermith, pouring forth from his inexhaustible stores of information, experience, and anecdote, a discourse as full of wit and humour as one could imagine falling from the lips of good old Isaac Walton or Gilbert White. . . . Mr. Kidd's vivacious descriptions of all animated nature, and of the habits, joys, sorrows, and diversions of his 36 little feathered friends and other domestic pets, forcibly reminded us of the sparkling pages of Alphonse Karr. No two men could be more alike in feeling or in expression of their feeling. They are true Philosophers; Nature's own children, both."
—*Sunderland Times*, Feb. 5.

BIRDS and the BREEDING SEASON.
KIDD'S (W.) BRITISH SONG-BIRDS,
WARELERS, and BIRDS of PASSAGE. Illustrated Editions.—New and greatly-improved Editions of these Seven Popular and very complete Treatises on Bird-keeping, Bird-breeding, and Bird-taming, are now ready. Price 1s. each. If bound up together, price 5s. cloth, extra gilt. Post free.
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MR. WILLIAM KIDD at ROCHESTER.

MR. KIDD will "GOSSIP" at ROCHESTER on Wednesday next, April 13, twice. In the Afternoon to the Public and Private Schools of Chatham and Rochester; in the Evening to the General Public. Both entertainments will be Anecdotal as well as Instructional. Particulars may be had of H. G. ADAMS, Esq. Rochester.

The JUVENILE COMPETITION, entitled, "FUNNY FACTS for FUNNY FOLKS," will be full of Original ANECDOTES, drawn from the WORLD of NATURE.

THE ROYAL ASYLUM of ST. ANN'S SOCIETY.
THE REV. J. M. BELLEW, S.C.L., will give a READING from the WORKS of OLIVER GOLD-SMITH, with Incidents in his Life, at St. Martin's Hall, on WEDNESDAY EVENING, April 14th. The Rev. J. M. Bellew has undertaken to procure the admission by purchase into the St. Ann's Society of an Orphan whose Father was unsuccessful in business, and died in January last, leaving a Widow and Ten Children totally unprovided for. The profits will be devoted to this purpose.
Stalls, at Centre Area and Balconies, 2s.; Back Seats, 1s.; to be had at MITCHELL'S Royal Library, Old Bond-street; at St. MARTIN'S HALL, Long Acre; at MR. SEALE'S Library, Circus-road, St. John's Wood; and at Mrs. ACKERMAN'S, 6, Blenheim-terrace, where Plans of the Stalls may be seen.

ORATIONS by Mr. T. MASON JONES.
WILLIAMS'S ROOMS.—THIS DAY, April 9, will be repeated the Oration on "Milton, the Patriot, Statesman, Prose Writer, and Poet," at half-past 3 o'clock. On MONDAY EVENING, April 11, at half-past 8 (by desire), the Oration on "Curran, and the Wits and Orators of the Irish Bar."
Subsequent Orations will be given on Edmund Burke, Richard Brinsley Sheridan, Charles James Fox, and John Wesley; the dates of which will be duly announced.
Stalls (numbered, 1s.; Reserved Seats, 2s.; Back Seats, 1s. May be obtained at Mr. MITCHELL'S Royal Library, 25, Old Bond-street.

REPORTER.—WANTED, for an old established first-class Provincial Journal an experienced SHORT-HAND WRITER and GENERAL REPORTER.
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HERTZ COLLECTION, &c.—On SALE, 360 GEMS, including Cameos, Intaglios, and Ancient Roman Fossils (many unknown in any cabinet, all perfect, and chiefly exhibiting beautiful iridescence); also a few Gold Ornaments, Bronzes, Unique Coins, &c. Visible at Mr. CURRY'S Residence, 35, Great Portland-street, Regent-street, only till the 15th of April, when Mr. CURRY goes to the Continent to attend various highly important sales.

BLACKHEATH.—There are a FEW VACANCIES in a FIRST-CLASS ESTABLISHMENT. Masters of experience attend, and a resident Parian Lady. The Pupils being limited in number, obtain that individual attention so essential in forming the mind and manners of a Gentleman. Letters to be addressed to W. Barnard's Library, Blackheath Village, Kent.

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ENGLISH PUBLISHERS' DEPOT, NEW YORK: March, 1859.

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March 28, 1859.

ROLLS COURT.

READBURY & EVANS v. DICKENS AND WILLS.
On Saturday the Master of the Rolls delivered his judgment as follows:—The property in a literary work is, being a work of the mind, and the title to this work is *Household Words*, and that is settled in a partnership; and, accordingly, that is part of the partnership assets, and that may be sold, and as it is, it is not considered entirely and solely associated with his name, and that in point of fact the name, *Household Words*, would be literally worth nothing as soon as it is perfectly well known to the public, and I think that is all that can be said. The result shall happen; but I am satisfied the statement that he has nothing more to do with it is properly represented by saying "it is discontinued by me," and that that does not impair the fact that it is discontinued absolutely and positively, because it merely asserts that he himself, so far as he has anything to do with it, has discontinued, and I think that is all that can be said. Accordingly, upon Mr. Dickens undertaking, in the future advertisements to be published, to put those words in, or equivalent words, I will make no order at all upon this, but reserve the costs of it all I see what the result is when the partnership property comes to be disposed of.

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In the sparkling Aristophanic comedy of 'Peace,' although much is said about the illustrious lady, she herself does not appear on the stage till towards the close,—and even then never utters a word. In some sense, Mr. Chadwick's biography of Daniel De Foe resembles this drama,—the great Englishman is talked about more than seen,—and when he appears on the stage he is made to stand by while Mr. Chadwick lectures on his books, and runs off into scores of pages touching landed property, Dissenting questions, Privy Council doings, the Reform Bill, political prospects, and the best manner of producing tiles. The volume, we are told, is the melancholy result of a commercial traveller, at an inn at Skipton, telling a prosy story of how "Splasher ran away with him in a gig." The story bored Mr. Chadwick. Mr. Chadwick has taken his revenge by recounting a story twice as prosy, and a thousand times as long, to his suffering public. He sought refuge from Splasher in an old book-shop, where he purchased De Foe's well-known volumes of travel through England and Wales, a glance into which induced him "to throw some additional ray of light on the character of one of Britain's greatest of geniuses." The issue is stated in a single sentence:—"I know I shall write only a dull book; but so it must be, so let it be:—a dull book for want of materials. Yes; dull enough, for I will not write what is false!" You are wrong, Mr. Chadwick. We do not mean to say that truth cannot be made lively or interesting, or that being without materials is a good reason for writing a book. We only mean that it is not wise to underrate your own powers. Many a man is a wit who does not know it, and still more men are funny who never suspect that they are so. Mr. Chadwick is a humourist. Does he not tell us that this very book of travels, in the pages of which he sought refuge from Splasher, and his ardent admiration of which drew him on to write the author's life, is *not* by De Foe at all? Has Sterne or Rabelais anything more ludicrously illogical? Would not Mrs. Nickleby herself envy such a stroke of humour? Great consequences result from small or singular beginnings:—"The pillory and the gaol shut up the (De Foe's) hosier's shop, and gave us 'Robinson Crusoe.' Yes! the grinder's wheel was stopped in Bedford streets and lanes; and years of imprisonment in the borough gaol gave us the 'Pilgrim's Progress' instead. Blindness, neglect and persecution gave us the 'Paradise Lost.' A twelve years' imprisonment in the Tower gave Sir Walter Raleigh leisure to write a 'History of the World'; and imprisonment, pillory and ears-shearing set Prynne to write as many volumes as would fill an ordinary cart. Yes, and I verily believe that a good ducking in the Thames or Serpentine would force John Bright, the patriot of Rochdale, upon my Reform Bill, in the place of his own." Admirable humourist!

His task has been executed by many hands:—by Chalmers, Lamb, Wilson, Hazlitt, Forster, and Corday Jeffresson. Mr. Chadwick's new-light system is after this fashion. He omits many of the incidents recorded by previous biographers, "for want of evidence of their truth"; although "these writers might have evidence." On the other hand,

he makes use of the best testimony in order to deny the fact which the testimony is intended to establish, as, for instance, "When De Foe affirms that he was there (with the Duke of Monmouth) as a fighter, what must I say!—De Foe was not there, *though he says he was!*" Surely Mr. Chadwick must know best. Besides, as Mr. Chadwick feels a boundless admiration for De Foe as a man of honour, the humour of saying he is not to be credited on his word, even when he speaks against himself, is unapproachable in its audacity and whim. The only reason adduced (or, as we must all feel, necessary to adduce) for this summary decision is, that "When De Foe claimed the privilege of boasting that he had been concerned in the Monmouth invasion, he ought to have reflected that he wrote 'Speculum Crape-gownorum,' one of the most offensive pamphlets to the highflyers of the Church of England that ever was written, only two years before this invasion." Did he?

Unfortunate De Foe! During many of the threescore years and ten of his agitated life he was the most violently abused man of his age—and he has now become the hero of a hundred biographies. Son of a Cripple-gate butcher, and reared in stark, stiff, uncompromising Dissent, the noble and orthodox house of "Stuck-ups" could not express sufficient contempt for a blood so poor and for a faith so vulgar. For a good half-century of his career, from the time he wrote his pamphlet in support of Austria against the Turkish aggression—at that period not merely a formidable idea, but a formidable fact—till the year just before his death, when he was revising the unpublished work—the manuscript of which, when last heard of, was in the possession of Mr. Dawson Turner, his person, name, or deeds may be said to have been for ever before the public. He began as a realist, and ended as a romancist,—first dealt with politics,—and last earned money and lasting fame as the author of works of imagination. Realist, and no sham, he was in the best sense of the word,—as he showed by his taking up arms for Monmouth. He escaped the consequences of such an act of treason by withdrawing for awhile to the Continent. Mr. Chadwick cannot get over the fact that he was absent for some time, more or less; but he gets over the difficulty with his characteristic ease. "The Monmouth invasion," he says, "took place in the year 1685, the year De Foe commenced business; *therefore*, we cannot suppose that his absence had anything to do with that; if we are to suppose, along with others, his biographers, that he really was there as a fighter." The simple truth and attendant probability are expressed in a few words by Mr. Jeffresson:—"On returning from foreign lands, which he did after an absence of not many months, he either commenced or resumed business as a hose-factor in Freeman's Court, Cornhill." That he did one or the other is undoubted, and the only alleged inexplicable consequence is, that he never came under the terrible hands of Judge Jeffries; but this is explained by the fact, that De Foe's actual presence in Monmouth's force was not known till he himself acknowledged it, long after he had any reason to fear unpleasant penalties for his serious escapade.

Then he became a liveryman, and prefixed the De to his original name of Foe,—for which step he may have had this warrant, that Faux or Vaux, pronounced very nearly like his own name, was that of a Northamptonshire family, and that De Foe's grandfather, being a Northamptonshire yeoman, rich and dignified enough

to keep hounds, may have been, or have been considered, of the old blood. Mr. Chadwick, with his happy love of the ludicrous, is inclined to fall back on the Devereux as the originals of De Foe; but it would be difficult to believe that from either old Catholic source sprang so energetic a Protestant Dissenter as Daniel, the butcher's son of Cripple-gate.

However this may be, with his pen, his brains, his principles, courage, and perseverance, he prospered as business-man, writer, and faithful servant and councillor of King William, till the year 1692 saw his failure as a trader. For some time he was proprietor or part-proprietor of a tilery at Tilbury. We cannot give to the reader a more correct idea of the method of Mr. Chadwick in writing a biography of De Foe, with remarks, digressive and discursive, than by citing his account of this particular circumstance:—

"On the suppression of the glass duty in 1699, or a little afterwards, De Foe became secretary to a tilery concern—a pantile business, at Tilbury, in Essex; and this office he filled for several years. His political detractors used to compare his potworks at Tilbury to the potworks in Egypt; but said that Daniel was not so much deficient in straw as wages. The Dutch were his competitors, and they beat him out of the market; for his pantiles were not liked by the public. The whole concern was a failure, and poor De Foe lost 3,000*l.* by the breaking up of the concern. The Dutch had supplied the London market for generations, and knew the pattern, for there is such a thing as a pattern in pantiles. The Dutch could stiffen or weaken their clay at pleasure, by the introduction of sand or marl; but De Foe's company would probably take the Thames silt at Tilbury, and look to nothing but saving coals in the burning, by mixing the clay with coal-ashes or small cinders, which would make the tiles very porous, and so not fitted for turning the wet. I have been a tile-maker myself, and about as successful as De Foe, but the Dutch did not ruin my trade. I have surrounded my tilery ten thousand acres of rich land, wanting draining, and I sell in one year as many tiles as will drain seventy or eighty acres. I make three hundred thousand draining tiles, and I may be three years in selling them. I have been in trade fifteen years, and I have made one return; and what is it?—A fixed impression that Parliament should appoint a commission for inquiring into the state of landed property in England. The present laws affecting landed property in England are as great a nuisance to the British public, as the placing a couple or more of barges in the middle of Regent Street, London, would be to the carriages and pedestrians using that street. There is a locking-up of the resources of the powers of the soil in England by bankrupt pride."

The tiler—we mean De Foe, not Mr. Chadwick—came more prominently before the public as a politician by his 'Trueborn Englishman' (1701), wherein he for the first time showed that the English blood was made up of so many different *taps* that we had no right to despise that of the Dutchman as mixed or obscure. But it was not till after the death of his patron William that his fame culminated. His 'Short Way with the Dissenters, a Proposal for the Establishment of the Church,' was so finely polished a satire that for a time the High-Church party and Dissenters were alike deceived. When they discovered the true meaning, both parties were angry, but the latter forgave him, while the former hunted him into prison, got him condemned to fine, imprisonment, and the pillory, and had his book burned by the common hangman. At the pillory the people surrounded him in love, pelted him with flowers, and sang his verses. De Foe, in return, wrote a hymn to the pillory, and accepted his position as the man of the people.

His after-career we need not detail. His career as politician and statesman, — agent of Queen Anne, pensioner, prisoner, — rich to-day, poor and plundered on the morrow, — terminated in 1715. He withdrew under honourable cover of a pamphlet, which was a review and defence of his own career. That done, he was stricken by apoplexy, but this he shook off; and, at the age of fifty-eight, sat down and wrote his, our, everybody's 'Robinson Crusoe,' — which, a century later, Burckhardt heard read aloud in Arabia among the wandering tribes in the cool hours of the evening. His succeeding stories of imagination deceived, as his Satires had done, the cleverest and best educated people. Chatham held his 'Memoirs of a Cavalier' as authentic history; Johnson read 'Captain Carleton's Memoirs' without a suspicion that they were not genuine; and Dr. Mead studied the 'History of the Plague' as a truthful addition to the stores of general and medical history. Pity it is that a man who could produce these and similar works should, for the sake of money or the love of hoaxing, have written other works — offensive to the morality of which the author had long been the defender. Mr. Forster's affection for De Foe is hard put to it to find a defence for the licentious stories which fell from his pen; and when he bids us recollect the tone of the times, he cannot make us forget that such was not naturally De Foe's tone, the best of whose books is so pure that children read them without taint to their purity. It is not for these that he has the grateful affection of a posterity who owe to him much of their own refinement and liberty. They are two gifts for which we may be deeply thankful, — and "Daniel De Foe, gentleman," who died in his native parish, St. Giles's, Cripplegate, in 1731, will never cease to be remembered and regarded as one who suffered for the advantage of his contemporaries and successors.

In considering in what way Mr. Chadwick illustrates the life of De Foe, we can only discover that he does so in the Nickleby sense. The book is rather a long, shambling chat on De Foe's works, with very copious extracts and disquisitions upon every possible subject that the author can snatch at and connect with his mass of ill-arranged materials. For one line about De Foe there are a hundred that have no direct reference whatever even to the immediate subject in hand, and the writer is for ever making extracts or entering on digressions which lead one from Dan to Beersheba, barrenness most certainly marking the entire way.

With such a book the reader's humour, if he be wicked or even light of heart, will be infinitely amused. In the Preface, Mr. Chadwick says, "Daniel lived neglected and died in gaol." He tells another story when he comes to his last wonderful pages: —

"On the 24th of April, 1731, this poor neglected genius — this champion of free trade and civil and religious liberty, and consistent champion too — was called to his rest, at his lodgings in Cripplegate St. Giles, and was buried two or three days afterwards in Bunhill Fields Cemetery; where he lies in humble state, among the illustrious dead of Non-conformity. On my visiting that sacred spot of departed patriotism — the last solemn resting-place of the mortal remains of Daniel De Foe, Bunhill Fields Cemetery — I was struck with the condition of the tombstone, which was broken, and the inscriptions, two or three, obliterated by neglect and the corrosive influence of time and atmosphere. I pointed this gravestone to the sexton: — 'that tombstone is broken, and the inscriptions are worn off through the corrosive influence of the atmosphere.' — 'Yes, sir, the lightning did it,' was the reply. Lightning did it — impossible! The tomb of De Foe requiring

lightning from heaven to destroy it! This truly is one way of obliterating the memorial of departed greatness; for De Foe was both great and good — yes, he was a good man. What! — the white reeky haze of the sulphurous exhalations of the vale of Sodom and Gomorrah here? Forbid it, Heaven! Daniel De Foe's last resting-place to be torn up by fire from heaven! — he; one of the first writers on free trade and political economy, and every branch of civil and religious liberty, in all seasons of prosperity or national danger — he; not only statesman but philanthropist — be torn up or disturbed, in his last resting-place, by fire from heaven! Impossible! The tomb is broken of that man, who dared to show to arbitrary powers in church and in state; how to pull their house about their ears — THE SHORTEST WAY."

With other biographers of De Foe, we are always more or less at issue; and sometimes disagree with Chalmers, — cannot accept all that is said by Wilson, — object to the high colouring of Lamb and Hazlitt, — and think that Mr. Jeaffreson cannot sustain his assertion that in the construction of a plot, De Foe was inferior to Aphra Behn. But we never find ourselves quarrelling with Mr. Chadwick. His beginning disarms our censure, his middle amuses us, and his conclusion removes our contempt.

Siluria: the History of the Oldest Fossiliferous Rocks and their Foundations; with a Brief Sketch of the Distribution of Gold over the Earth. By Sir Roderick Impey Murchison. Third Edition (including "The Silurian System"), with Maps and many additional Illustrations. (Murray.)

Occasional Papers on the Theory of Glaciers: now first collected and chronologically arranged, with a Prefatory Note on the Recent Progress and Present Aspect of the Theory. By James D. Forbes, D.C.L. (Black.)

It is not our wont to notice at any length new editions and reprints. We depart from our custom in the instance of these two books, solely on account of the substantive additions made by them to the science of which they treat. 'Siluria' is already a geological classic, and its author already a geological chieftain. It is now the order of the day amongst the votaries of geological science that each should devote his labours to some particular formation or locality. The empire of rocks is too vast for one dominion, and therefore it has been, by common consent, partitioned out into subkingdoms of manageable areas. Thus, at different periods, without warfare or diplomacy, geologists have assigned the ancient Wealden district to Mantell, — the Isle of Sheppey, with its fossil fruits, to Bowerbank, — Lyme Regis, with its Saurians, to Mary Anning, — Stonesfield to Buckland, — certain Tertiaries to Prestwich, — and though last, not least, Siluria to Murchison. It is his own proper kingdom, for has he not reconquered it from the reign of Chaos and Old Night? He has won it by the power, not of the sword, but of the hammer. He rules over it, not by ivory sceptre, but with pen and pencil. He dispenses laws to its strata, and assigns titles to their fossil tenants. He sits enthroned upon a vast pile of Llandeilo rocks; his footstool is the ponderous quatos of his first edition; he holds forth this goodly octavo — the third; he is surrounded by admiring subjects, who pay willing tribute of fossils, which flow continually into his Belgravian treasury; and foreign ambassadors appear in front, charged with petrified presents from the remote regions of Russia.

Is there one rebel against his mighty rule? One croak alone has been heard; it came from a Cambridge fen. Only one man of

mark has disputed his demarcations and demanded a revision of treatises. That was indeed a momentous day when the Cambridge Professor challenged the Belgravian Knight to single combat. They met amidst tremblings of their friends. The ground appointed was Lower Silurian; the chosen weapons were hammer and chisel; theoretic annihilation was mutually threatened; but fortunately friends interfered, explanations were afforded, — it was found that though Sedgwick's words had been warm, his heart was warmer; and thereupon the hammer-hardened hand of that frank and manly of fossilizing ecclesiastics was extended to his old, but long-estranged, friend; and great was the joy of all those once-despairing spectators, whose affections are unalterably pledged to Silurian corals, crinoids, graptolites, and trilobites.

At present, then, Murchison sits enthroned upon his pile of rocks, and sings —

I am monarch of all I survey,
My right there is none to dispute,
Silurian subjects obey,
Nor breathes there a foe to confute.

Where is the geological critic who would dare to hint treason against this third edition with its improvements? Criticism is disarmed by the wise course which Sir Roderick has adopted in securing the aid of his best subordinates and allies. Who, for instance, knows more of paleozoic crustaceans than Salter? and his work is before us in these pages. A very Cuvier is he amongst extinct crabs and lobsters; give him a pincer and other part or two, and he reconstructs that gigantic crustacean, the *Pterygotus Anglicus*, which measured not less than seven or eight feet in length, and had a proportionate breadth and thickness, — and which has left what we may conjecture to be its egg-packets in its vicinity.

The improvements in the present edition are too numerous and technical to specify in detail. In addition to the restoration of the original beautiful plates of corals, supposed to be lost but now recovered, we observe accessions of new data derived from many foreign sources, and several valuable tables obtained at home. Thus, we have from the author and his allies a diagram representing, in parallel vertical columns, the order and dimensions of the Silurian rocks in certain British localities; a table of the Upper Paleozoic rocks, showing the equivalents of the Devonian, Carboniferous, and Permian rocks in the different parts of Europe; and an elaborate tabular view, in seven separate columns, of the vertical range of every species as yet described of the British Silurian Fauna, — a task performed by Salter, and "which," says Sir Roderick, "no other person could have so well accomplished."

In parting with this work, we may remark, that if the reader be not geological, and only commercial, there is a chapter for him, that on Gold. If there be people so cold and dull as to be insensible to the charms of a Phacops, they will be susceptible to the charms of a pound sterling. Let readers of this class turn to the dissertation on gold, and thence even old-lady annuitants may derive consolation from Sir Roderick's opinion as to the probability of an exhaustion in due time of the known gold fields; and, therefore, a recovery from the now decreasing power of a golden sovereign.

From Siluria to Savoy is a long journey. Leaving behind us the ponderous Siluria, we carry in our carpet-bag the lighter octavo of Prof. Forbes, full of hope to enjoy a pleasurable sojourn amongst the glaciers, even though this volume be controversial and technical.

In few aspects is physical science more generally appreciable than in the charm which its pursuits impart to the grandest scenery of the

external world. How little did the few and far between travellers of half-a-century since find in the structure and motion of Alpine glaciers to detain and arrest them! Little did these scanty wayfarers dream, as they hurried forward to escape from the regions of ice, that in a few years some of the most active and gifted naturalists would actually visit those parts for the very purpose of studying the inside and outside of the forbidding and threatening glaciers; that huts would be built upon them, theodolites be erected, inclinations and heights and depths be taken, plumb-lines be let down from beetling precipices, icy advances be measured, even to an inch, and a watch kept over every movement of glaciers by men who had come hundreds of miles, and left warm parlours and comfortable professorial chairs to stand sentinel over wild mountain progeny; and, if possible, to eviscerate them, and study their veins and ribs,—to ascertain whence they had brought, and how they had deposited, the stony burdens gradually accumulated upon their broad backs and slippery sides,—to note how they yawned into long fissures, and, finally, melted into ignoble mud, bequeathing to anxious philosophers nothing but legacies of shattered and stolen rock and agglomerated shingle.

Although all this, if predicted, would have floated dream-like before the wondering vision of travellers of the old school, yet it has been accomplished by men like Forbes, Tyndall, and Huxley, of our own country, and by such men as De Saussure, Agassiz and the Schlagintweits amongst foreigners; so that during the last twenty years, and particularly the last ten, a new and enduring charm has been imparted to pedestrian adventure in the Alps, by reason of the increasing interest taken in the physical phenomena of the glaciers.

A glacier may be defined, with Forbes, as ice in motion under gravity—a definition which, by its term, excludes icebergs. Its birthplace is the lofty region of snowy sterility; but it descends by slow and sure degrees towards the scanty habitations of men, and the cultivated possessions of Alpine tenantry. It is sometimes a neighbour to luxuriant woods, and lies almost in contact with corn-fields. In such situations it presents a striking contrast between its pale, death-like outstretched mass, and the dark green of the tall pines which keep watch over it in funeral silence; or it lies like a gigantic corpse in icy state amongst the struggling ears of mountain corn that promise life and sustenance upon the very margin of utter sterility and desolation.

The descent of a glacier from its birthplace to its burial-mound would suggest imaginative analogies, both apposite and novel; but we have here only to do with philosophic questions, and it is enough to say, that the descent of such an icy mass has been noted with great care, and that measurements have been taken by the theodolite so as to preclude any mistake arising from mere conjecture. We pass over the degrees of descent, and content ourselves with the issue. A rough wilderness of loosely-dropped rocks and stones commonly marks the termination of the glacier. These have originally fallen upon its surface, and been borne down and deposited by its melting. Heaped up in mounds, these stony accumulations have received the name of *moraines*, a term qualified by the addition of *terminal* when the moraines are in front of the lower end of a glacier, and by *medial* when composed of several parallel trails of *débris* which extend throughout the whole length of the glacier without mixing with each other. These medial moraines may, in every instance, be traced to a rocky

promontory where two tributary glaciers have united; for the rocky freightage has rolled upon the margin of the confluent glaciers, and then been borne along by the progress of each of them to the point of union. Where the icy streams unite, so also do the trails of the rocky masses, and float, as it were, down the middle of the common glacier, preserving throughout the distinctive character of their origin.

The middle region of the great Alpine glaciers extends from the level of about 6,000 to 8,500 feet above the sea. Beyond the latter height, we reach the snow-line, which is as definite upon the surface of a glacier as on that of a mountain, except only that it occurs at a somewhat lower level on the former. Fresh snow disappears annually from the glacier proper, becoming incorporated with the latter when it ceases to melt entirely. This is the region of unmitigated desolation where the glacier is formed or grows; everywhere else it wastes. The French Swiss name this snowy region *névé*, the German Swiss *firn*. The glacier gradually passes from ice to snow as we ascend upon it, the superficial layers becoming more purely snowy and white, the deeper layers more coloured and consistent, and on the large scale breaking into vast fragments. The *névé* moves together with the glacier proper, and is fissured by the inequalities of the ground over which it passes; but, while these fissures are less regular than those of the lower glacier, they are often much wider, and sometimes of stupendous dimensions. Thinly covered as they are with snowy roofs, they form the most perilous man-traps. Every traveller over glaciers knows the dread of these *crevasses*, as the French call them. They often extend for hundreds of yards, and may be hundreds of feet in depth, but their greatest depth is not accurately known, as they are rarely quite vertical. They have generally been regarded as *accidents* of glacier motion, and not as essential to it. One cause of their formation is a protuberance or inequality in the bed over which the ice is impelled, and from the configuration of the bed may arise their tendency to expand or contract in accordance with their position.

The walls of crevasses exhibit some peculiarities of great interest in relation to the general structure of glaciers. If we examine the appearance of ice in the wall of an ordinary crevasse, especially if near the side of the glacier, we frequently discern a beautiful vertically laminated structure resembling delicately-veined marble, in shades varying from blueish green, through green, to white. When the direction of the planes constituting this laminated structure is found by observing them on the surface of the glaciers, we discover that where they are best developed, the laminae are nearly parallel to the sides, but rather incline from the shore to the centre of the ice stream, as we follow the declivity of the glacier. This is the "veined structure" so often discussed by controversialists, from considering which we shall be led to that prominent question, the cause of glacier motion.

On the veined structure, as Prof. Forbes terms it, his fundamental idea is, that it is the result of internal forces so acting that one portion of ice is dragged past another in a manner so gradual as not necessarily to produce large fissures in the ice, and the consequent sliding of one detached part over another, but rather the effect of a general bruise over a considerable space of the yielding body. According to this view, the delicate veins seen in the glacier, often less than a quarter of an inch wide, have their course parallel to the direction of the sliding effect of one portion of ice over another. Thus the veined structure is the external symbol of

this forced internal motion of a body comparatively solid,—and the author records a striking proof, as he accepts it, of the correctness of his opinion on the glacier of La Brenva, on the south side of Mont Blanc. There the ice of the glacier, forcibly pressed against the naked rocky force of an opposing hill, is turned into a new direction; and in thus squeezing past a prominence of rock a veined structure is developed, so beautiful that it was impossible to resist the wish to carry off slabs and to perpetuate it by hand specimens. This perfectly developed structure was visible opposite the promontory which held the glacier in check, and past which it struggled, leaving a portion of its ice completely embayed in a recess of the shore behind it. The direction of lamination exactly coincided with that in which the ice must have moved if it was pushed past the promontory at all. That it did so move was made the subject of direct proof; and it was found that a parallelogram of ice, only 170 feet wide, was moving in such a manner that whilst one of its sides advanced only a foot, the other advanced a yard. It is inferred that no rigid solid body can advance in such a manner; that therefore it is plastic, and that unquestionably the veined structure is the result of the struggle between the rigidity of the ice and the quasi-fluid character of the motion impressed upon it. Further, that it is so is evident not only from the direction of the laminae, but from their becoming distinct exactly in proportion to their nearness to the point where the bruise is necessarily strongest.

We are thus prepared for Forbes's view of motion. He finds an analogy between the motion of a glacier and that of a river, "which," says he, "is a viscous fluid,—were it not so, its motion would be widely different." He continues to remark with reference to glacier motion:—

"1. Each portion of a glacier moves not indeed with a constant velocity, but in a continuous manner, and not by sudden subsidences with intervals of repose. This, of course, is characteristic also of a river. 2. The ice in the middle part of the glacier moves much faster than near the sides or banks; also the surface moves faster than the bottom. Both these facts obtain in the motion of a river in consequence of the friction of the fluid on its banks, and in consequence also of that internal friction of the fluid which constitutes its viscosity."

He proceeds to confirm this analogy by showing that the variation of velocity in a glacier, as in a river, is most rapid near the sides, whilst the middle parts move nearly uniformly; that the variation of this velocity from the sides to the middle is nearly in proportion to the absolute velocity of the glacier; that the glacier, like a stream, has its pools and its rapids, and that increased temperature of the air favours the motion of the ice, the same effect being produced by whatever tends to increase the proportion of the watery to the solid constituents of a glacier, as mild rains, and especially the thawing of the superficial snow in spring. The opponents of Prof. Forbes's theory, who are just now most vigorous and most in vogue, are headed by Prof. Tyndall, and their view is substantially this:—a glacier is not a viscous body, though it moves in the manner of one; it is not, for instance, a river, though it moves like a river. This has been proved by several experiments. In one, prepared logwood was injected into a glacier, below the superficial portion of it which is always in a state of disintegration, and no extended colouring ensued, showing that the mass was not viscous. In other experiments masses of ice were pounded into fragments, and yet when placed in box-wood moulds of various shapes, and subjected

to severe pressure, they came forth compressed into the shapes of the several moulds, and as solid ice. This is the result of the "re-union of the particles of ice in a series of slender icicles, or columns so running into each other as to compose one solid mass;" and is an example of a peculiar property of ice termed *regelation*, first, apparently, announced by Prof. Faraday in June, 1850, and reported in *Athen.* vol. for 1850, p. 641, who found that pieces of ice in a medium above 32°, when closely applied, freeze together again. Such is regelation, and it may, perhaps, be included in the broad statement of Person, that ice gradually absorbs latent heat from a point very sensibly lower than the zero of the centigrade scale. Prof. Forbes has confirmed the fact by his own experiments.

Repeated fracture and regelation are going forward with the motion of the glacier. Its viscosity is imaginary, its regelation is experimentally demonstrated. You may attempt to support the one by imperfect analogies, but you can actually exhibit the other. Upon the same principle, ice broken to pieces by being poured over a ridge in its bed, or by being precipitated over the edge of a precipice, is reconstructed on a gentle slope or at the foot of the rock from which it fell. A lecture was delivered a month since by Prof. Tyndall in completion of his views upon this subject. He recapitulated his opinions and experiments in order to establish the opinions just recorded. The most interesting portion of the lecture was that in which Prof. Tyndall explained his present views of the action of the cause of veined structure. He had formerly conceived (and the idea was for a period maintained) that he had found the solution in the *cleavage* of certain rocks, particularly slate—a characteristic carefully studied of late,—and the mechanical effects of pressure upon matter in general. But he now discovers his clue in another direction. A mass of glacier ice may be taken, and will be found to consist of bands alternately nearly white and nearly blue. The former will be full of air-bubbles, the latter far less so. It may be shown that the alternation of blue ice has been produced by a partial melting, which has driven out the air-bubbles. Owing to the peculiar and well-known relations to space of water and ice, when pressure is applied to ice, it is inclined to assume that form in which least room is taken, namely, water; and therefore ice, under pressure, will melt at a lower temperature than apart from it. Now, if it can be shown that pressure applied to ice occasions melting in planes at right angles to the direction of the pressure, we can account in this way for the blue bands in glaciers. To display this the lecturer exhibited an experiment as beautiful as it was convincing. He made a beam of electric light to pass through a prism of pure ice and to fall upon a screen. Pressure was then applied by an hydraulic press, and the result was that parallel veins were seen shooting through the ice transversely to the direction of pressure. Here, then, was banded or lenticular structure on a small scale, nor could any one doubt it.

Whatever may be the ultimate verdict of philosophical posterity upon the viscous theory,—and we anticipate that it will be, in Scotch form, "not proven,"—yet its propounder will always be respected and regarded as a diligent, and at one time almost solitary observer, when few adventurous savans trod the slippery ground. Even though Prof. Forbes should survive his own theory, even though he should be an unwilling attendant at its funeral obsequies, yet, should it be consigned to that vast vault where so many lifeless theories repose in inglorious

obscurity, he may take his stand upon the sepulchral stone, and exclaim, "*Non omnis moriar.*" The facts and phenomena observed by him will ever be associated with his name, and those which are peculiarly his own property will never be alienated even by the most vigorous of his assailants in friendly rivalry. That they are friends we have reason to know, for the chief of them have personally disclaimed to us that animosity which exists only in the Scotch professor's imagination.

Songs by a Song-Writer. By W. C. Bennett. (Chapman & Hall.)

On reading this book we are glad to find that Mr. Bennett is himself again. We always like his writing when he dares to be truthful to his own genius. The stream of his verse is not a deep flowing one; but it is clear and healthy, it runs with a sprightly music, and there often flutters such a dance of sunbeams on the surface, that we do not think of gauging the depth. His merits are of that obvious kind which often get overlooked, precisely because they are so obvious. He is no spasmodist, and does not arrest our attention with poetry in a state of the Dog-days. Nor does he echo the Byronic sentimental, or look upon life with the warped vision which comes of trying to look within too much—the converse of the Yankee's condition, who became wall-eyed in consequence of trying to make love to two girls at once, one on each side of him. Something too much has he done in the way of grinding out machine poetry, and of dealing in what has at length become the Progress cant. He is one of those who for many years past have been flinging out ineffectual lassoes to catch the Millennium head or tail, and prophesying loudly of their invisible success. In his Hundred Songs he adds one more illustration to the many that go to prove how rare is the genius of a genuine singer of songs. Of course there are Songs and songs. But the genius for writing the songs that shall set the national heart heaving with music, the songs that, like the Cremona violin, shall grow dearer as they grow older, this is as rare as that of the greatest dramatist. We only get one Burns to one Shakespeare. There is little wonder that this should be so, if we consider that the writer of such songs as 'Auld Lang Syne,' 'Wullie brewed a peck o' maut,' 'Green grow the rushes, O,' 'Scots, wha hae,' 'O, wert thou in the cauld blast,' 'A Man's a man for a' that,' must be master of the strongest feelings, possess the broad sympathy that can touch nature at most points, and then, with an inner world of force bursting forth for utterance, he must have the possessing patience and the self-sacrificing power to express all that is necessary in the fewest, simplest words.

Mr. Bennett does not appear to have adopted the method whereby success in song-writing can possibly be won: that is, of conjuring the song up in the mind by a musical incantation, so that the melody becomes the mould of the verse. Burns used to get bonny Jean to sing his favourite tunes while the wizard work was going on in his brain, and so she witched the song-spirit from its dream-cell. Indeed, we believe that a wife who could play and sing well would be worth half an immortality to a maker of songs. Only fancy the effect of her playing in the twilight betwixt the fire-shine and the night-shadow, with that touch of the Mother in her voice which makes the heart-strings *dirl* again! What thoughts would come crowding into the Poet's soul all sail! What feelings would crowd up into his eyes! how the dead would rise from the graves of years! how the silent emotions would come, as the beasts

came to Adam, to be named! The music that comes from the national heart must be one of the parents of those songs that are to be taken back to the heart of a nation.

We must not judge Mr. Bennett's songs in this sense. They are songs in a sense; and many of them are tuneable to a music of their own, but he is a pleasant Lyrist, not an essential Song-Writer, who gives us the tunes he sings to, so that we also may sing. Here is a song with a minuet movement, and a conscious seventeenth-century kind of grace:—

Ye roses, with her blushes, blow;
Ye lilies, lift her neck of snow;
Thou dusky night, ye starry skies,
Show forth the dark light of her eyes;
Thou rosy morning, steal to earth
With her gay smiles, her sparkling mirth;
You, dewy tears of twilight ayes,
Weep softly, softly as she grieves,
That ever she may present be
In all sweet sounds we hear, in all sweet sights we see.

Thou, Music, with her low tones stir
Our hearts; thou, Painting, image her;
And thou, white Sculpture, let her seem
To smile from every marble dream
Of thine, that she may ever be
Fair in all fair things shaped by thee;
And thou, O Poet, to her give,
Sweet, in thy sweetest songs to live.
So thou, blest Art, shall give her part
In all thy lustrous life in man's delighted heart.

Mr. Bennett tells us in his preface that he loves all styles of song-writing, and has imitated all. This we are made to feel too often throughout the book; especially is his admiration of Béranger too great, and too apparent for our taste. We like best those lyrics which remind us least of the author's "private eating." This soft, sweet murmuring invocation to the summer rain is one of them:—

O gentle, gentle summer rain,
Let not the silver lily pine,
The drooping lily pine in vain
To feel that dewy touch of thine,
To drink thy freshness once again,
O gentle, gentle summer rain.

In heat, the landscape quivering lies;
The cattle pant beneath the tree;
Through parching air and purple skies,
The earth looks up in vain for thee:
For thee, for thee, it looks in vain,
O gentle, gentle summer rain.

Come thou, and brim the meadow streams,
And soften all the hills with mist;
O falling dew, from burning dreams,
By thee shall herb and flower be kiss'd:
And earth shall bless thee yet again,
O gentle, gentle summer rain.

We quote a few lines of 'God save the Queen,' or friendly hints to Transatlantic friends, as a specimen of the kind of verse in which Mr. Bennett shares popularity with the Author of the 'Good Time Coming':—

Let a Crimean campaign come,
All Yankee straight I am,
I darn our lords and lordlings some,
Then, "Long live Uncle Sam!"
But when I think of Kansas, friends,
And all her judges screen,
Good faith! my Yankee fever ends;
Ah, then, "God save the Queen!"

When I think what Court spangles cost,
And Court tom-fooleries damn,
My rage for thrones is somewhat lost,
Then, "Long live Uncle Sam!"
But when I think what Presidents,
And White House contests mean,
My scorn of Courts somewhat relents;
Tis then, "God save the Queen!"

When, darn them! tax-collectors call,
Straight off in thought I am,
U.S. will free me from them me from them,
So, "Long live Uncle Sam!"
But when I think of bowie-knives,
And what revolvers mean,
And feel I've not a hundred lives,
Ah, then, "God save the Queen!"

God bless them! Vanguards of the Free!
In wrath at times I am
With both; but proud I guess we be
Of you, "O Uncle Sam!"
And you, we know your noise and fuss
At us, but love can mean,
I've heard you cry at times with us,
Yes, Sam, "God save the Queen!"

Mr. Bennett has more "time" than "tune." This last quotation, however, is less mono-

tonous. It is also warmer in colour than many others:—

O Summer, paint me her sweet lips upon thy glowing air!
Across thy gloom, O Winter, fling the dark night of her hair!
Memory, tender Memory, hear my cry!
Give back, give back the loving lips I never more may touch!
Red! the geranium's scarlet show'd, but poor and pale by such!

O Memory! bring but these again, and thou wilt give, how much!

O but to see her face again, and die!

Yet more, O more, O bring me more than yearn'd-for face and form—

The dark eye, misty with its love—the blush with passion

ward—

All my blood leapt up to answer in the past!

O give me not the coral of her curving lip alone,

But the words in which the quivering heart beat, trembling,

through each tone,

And the warm dear silence, more than words, that own'd her

all my own,

And the white arms hung around me at the last!

O foolish heart, be still, be still! thy cry is ever vain

For the looks, and smiles, and burning tears that shall not

come again,

All that never more thy living eyes shall see.

The buried past is far and cold, and silent in its grave;

Its ears are dull and deaf to all thy misery can rave;

How poor is Memory's power one faint, wan, fleeting glimpse

to save,

Of all that never—never more may be!

With this extract the book may be fairly

and safely left to the reader.

The Portrait of a Christian Gentleman. A Memoir of Patrick Fraser Tytler, Author of the 'History of Scotland.' By his Friend, the Rev. John W. Burgon, M.A. (Murray.)

CONSIDERING that the most popular book in the English language is the biography of a man of letters, it seems strange, at first sight, that literary biography should generally be such a dull business. But, in truth, it is no common task to make the "life" of the most important author interesting. In the case of great men of another kind the writer's field is more open to him. His readers have a notion of the character of the hero, but a vaguer one; whereas, of an author they have in his books what must necessarily (whether he knows it himself or not) be some revelation of his individuality. Nobody expects the biographer of Marlborough to be at all on a level with the warrior of Blenheim. But he who writes the life of Goldsmith enters into competition with Goldsmith himself. All the world has a pretty definite idea what kind of a man the creator of 'The Vicar of Wakefield' must have been.

This, we think, partly explains the paucity of good lives of men of letters. When the work is tolerably done, it is done by somebody who knows how to *complete*—literally to fill up—the unconsciously self-drawn portrait of the man of letters in his works. For the public naturally thinks of him according to the most marked characteristics of these, which is certainly just, as far as it goes. What the biographer must do is to reveal all that other body of character which the works themselves do not represent. A literary renown is like the moon,—the world only sees the half on which the light of fame rests.

Accordingly, there is a great pleasure in learning about a famous author just what was needed to confirm our respect for and knowledge of him. Sydney Smith and Charles Lamb were long names which called up visions of humour and fancy. Biography came in and exhibited Sydney in the guise of an excellent parish priest and man of business, and Lamb in the tender loneliness of a home which demanded life-long self-sacrifice. In these cases, the public welcomed literary biography as cheerfully as it ever does any kind; and it would always do so if the writers of such lives selected the proper elements of personal interest in their subject. Generally, however, they subordinate the man too rigidly to his works; they view

him as a machine which has produced volumes of writing. So that authors, when they have done writing, are sometimes flung aside as carelessly as silkworms, after once the busy or gay world has obtained the silk!

Mr. Burgon's book affords an agreeable illustration of these general views. We cannot, indeed, give it a high rank; but we can say that it is executed on right principles, and possesses all the attraction of which the subject admitted. Mr. Tytler's place in literature demanded a biography; and his friend has just exhibited him in lights which could alone be thrown upon him by a kind and friendly hand. What is the image of the historian in the minds of those who knew nothing of him personally? An eminently respectable one, of course. The 'History of Scotland' has solid and lasting merits. It is better known in England than any works on Scottish history, except Scott's. The diligence, honesty and impartiality of the narrative—remembering how difficult it was for him to be impartial—are admitted by all candid readers, and have given it a standard place. Yet, on the whole, the book is somewhat dry—and dry, too, where there is little excuse for dryness—where the scenes depicted are such as have awakened the zeal of poet and painter over all Christendom. With the highest respect for Tytler, the reader forms a notion that he must have been a dull man,—not, of course, wanting in mere intellect, but in lightness, geniality, radiance,—in the qualities which *shine*. "All that glitters is not gold" unquestionably; but we like our gold all the better that it adds brilliancy to weight.

Mr. Burgon—perhaps feeling that some kind of impression like this was natural—has, with great skill and tact—(say, rather, with that instinct of affection which is so wise),—written a biography which just corrects and modifies it. He has given us the sunny half of the Scottish historian, and that without any attempt to evade the drier side of his life. Tytler is here shown to us, with sufficient evidence, as an eminently agreeable, playful, even humorous kind of man. Higher qualities than these are with equal justice, and without undue prominence, made apparent in him. The reader who thinks such a title as 'The Portrait of a Christian Gentleman' ambitious will not deny that it is just. Mr. Burgon is evidently of the old school,—and he dedicates to her 'Sacred Majesty,' a style of honour which smacks of the days of Charles the First. There is a general air of stately decorum about Mr. Burgon, which might have done for a confidential chaplain of the Ormond family. He is pleasant, withal,—but with a certain old-fashioned restraint, reminding us rather of bygone generations.

The Tytlers were a distinguished family before producing Patrick Fraser. His grandfather was the well-known vindicator of Queen Mary; his father was Lord Woodhouselee, the Judge, at whose house, in Princes Street, Edinburgh, he was born, on the 30th of August, 1791. Through his mother (a Fraser) he was *sib*, as the Scotch say, to Sir James Mackintosh,—whose own mother was of the same stock.

All the world knows something—thanks to the Author of 'Waverley'—about the Edinburgh of those days. Young Tytler (youngest of the Judge's sons) grew up in an atmosphere of letters. Woodhouselee was made classic by the visits of great men, a glimpse of whom—thanks to Miss Ann Fraser Tytler—we get in the following anecdote:—

"His sister's MS. proceeds as follows:—'One memorable day only I must mention: it was that

day when Sir Walter Scott, Sir James Mackintosh, and Sydney Smith, were to dine at Woodhouselee and remain the night. We had many discussions that morning at breakfast as to which of them would lead the conversation. All were of different opinions. The dinner hour came, and for some time after we were seated at table, the ball flew from one to another, but was long retained by none. Before dinner was over, however, Sydney Smith had decidedly gained the day.'—The foregoing occasion, Miss Tytler assures me, was quite distinct from one which I well remember hearing her brother describe, on my remarking to him that the presence of too many wits at dinner may easily prove fatal to the conversation. Besides Scott, Mackintosh, and Sydney Smith, Lord Woodhouselee had invited to his table several first-rate talkers; and the usual rivalry ensued. Scott contented himself with telling some delightful stories, and resigning when Mackintosh seemed eager to be heard. Lord Jeffery flashed in with something brilliant, but was in turn outshone by some more fortunate talker. So much impatience was felt to lead the conversation, that no one had leisure to eat. Only Sydney was silent. He was discussing the soup, the fish, and the roast. In short, he partook leisurely of everything at table; until the last act was drawing to a close, and he had completely dined. He then delivered himself of something preposterous,—laughed at it immoderately,—and infecting every one present with his mirth, at once set the table in a roar. It is needless to add, that he never parted with his advantage, but triumphantly led the conversation for the remainder of the evening, keeping the other guests convulsed with the humour of the only man present who had dined."

Tytler early showed his hereditary turn for books, and though, after his preliminary studies in Scotland and England he became an advocate, and really tried honestly for legal success, literature became the real vocation of his life. We find him busy about the Admirable Crichton when he ought to have been at Bankton or Dirlerton; and in 1823, we have Scott directly advising him to follow up such isolated biographies by a formal historical work on his native country. It was in the summer of 1826, as Mr. Burgon assures us, that he first entered in good earnest on the task,—a year further eventful to him as that of his marriage. From a letter to his wife, and one to his mother, we derive a pretty vivid notion of the man, and his employments at this time.—

"The next was written evidently in July or August. 'Exchequer Court, Tuesday, 1 o'clock. My dearest love,—I am sitting here in the Exchequer Court, with one Baron sound asleep (the effect of the thermometer at 80); the others almost dozing; and the Chief Baron speaking at great length about half a gallon of whiskey, with an energy that might do honour to — or Demosthenes. Seriously, nothing can be more trifling or uninteresting; yet, here must I sit and wait till it is concluded. So far had I written, when the case broke up, and allowed me to come hither (Lauriston). * * How I envied you to-day the cool shady walks under our favourite evergreens, when my unhappy frame was sinking from the proximity to a thousand writers and writers' clerks, or broiling in Prince's Street, where the pavement absolutely bakes the soles of your feet, till they become like barley scones,—if I may be permitted the expression. But the contrast will only make Newliston more delightful to me; although I need little to make me entirely love the spot where your infancy, my best beloved, was passed; to which my heart turns, as the home of the dearest of all objects; and the trees and fields of which are becoming personal friends to me. Write a single line to tell me that you continue well; but do not fatigue or tire yourself. Remember, my dearest of all girls, that on the care you take of yourself, my whole happiness hangs. Forgive this wretched and hurried scrawl, but true love is to be measured neither by wire-wove paper nor well-turned sentences. Farewell, my dearest love!' My friend had, in the mean time, purchased a house in Edinburgh

(36, Melville Street), and he was now busy furnishing it, with the intention of establishing himself in the metropolis before the winter. He was also actively occupied with the preparation of the first volume of his great work. Writing to his mother from Newliston in the month of August, he gives an interesting picture of his method and resources:—'I am going on finely with my Scottish history. I have got all my books round me, and a nice little room for a study. I take a shower-bath in the morning, and ride or walk every day. Yesterday, I rode with James to Linlithgow, to see an old library left to the magistrates of that town for the use of themselves and the county, by the late historian of Britain, Dr. Henry. I found it much neglected, although full of many curious and valuable volumes, much in my own way. The subscription was a trifle; so Jamie and I have become subscribers, and a man (and horse) with a large basket is now on his road from Linlithgow (he has this moment arrived), with a load of old English historians, which have not been disturbed, I dare say, since the death of the worthy doctor himself. So you see, I am going on in my old way; and no place can be imagined more admirably fitted for study than this.'

The first two volumes of the history appeared respectively in 1828 and 1829. But the historian now found that the State Paper Office and the British Museum were necessary to his work, and removed to London. It will be remembered to his honour, that he was among the first to recognize the importance of MS. research. This credit will still belong to Tytler, even although (as seems possible) further labour in the same sources of information should tend to supersede his own work.

A life spent in reading—though, as in the case of Casaubon's 'Ephemerides,' the student's own account of such a life may be very curious—does not admit of much description by the narrator from without. Mr. Burgon, however, is very skilful in relieving the monotony of years spent in this way by the introduction of private and domestic matter. He accompanies his historian to the moors, and shows that he was an enthusiastic shot; he follows him to a party, where he draws from him this curious sketch of the appearance of Talleyrand:—

"I saw Prince Talleyrand, a most inhuman looking old man, tottering under the weight of years, with long white hair, flowing on his shoulders, and a face like a haggard old witch."

He exhibits him in undress,—joking with a familiarity singular to those who only know him as the sober recorder of the evidence against Queen Mary:—

"From the commonest incidents of the hour, he knew how to extract the soul of playfulness and humour. At Houghton Conquest, we had once been calling on a friend who possessed a museum of Natural History, and who pressed us to accept of several specimens on our departure. He took a great fancy to Tytler, whom he conducted through all his green-houses. On driving off, I asked Tytler what made him spring so nimbly into the carriage? 'O Johnny,' he exclaimed, with a face drolly expressive of alarm and insecurity; 'I was so afraid your friend would insist on my putting one of those stuffed bustards into my pocket.'—'But you were pleased with his green-house plants, were not you?' asked my sister. 'O, very much pleased,' he replied; and paid the plants and their owner every compliment she could desire: but he explained that he feared he did not care enough for such objects to bestow upon them all the attention they need; adding thoughtfully, 'I don't think I should like sitting up all night with a sick cactus.' We had taken a cottage at Mouleley for the summer; and one day after dinner, were looking at a cherry-tree on the lawn. Tytler, turning to one of my sisters, modestly inquired the meaning of an empty box of figs and a strip of red bunting, in the middle of the tree? She explained that she had put it there in order to frighten away the birds. 'O, I assure you, Miss Burgon,' said Tytler very gravely and thoughtfully,

'that's all a mistake. The birds stand upon the box to eat the cherries, and then wipe their beaks on the rag.'—When he heard that my brother-in-law was a rural dean, he said he thought it such a pretty title; adding, 'Do you know, I always think a rural dean ought to walk about with a daisy in his bonnet.' So trifling, at the end of a few years, are the sayings which linger in the memory!"

And, certainly, he contrives, out of the unpromising materials of an uneventful life, to make a readable volume, which will draw future students of the 'History of Scotland' more closely to its author.

The very means, however, employed for this effect prevent one's being able to extract specimens which should adequately represent the biographer's merit. Details insignificant in themselves may make a respectable whole. It is better, then, to refer the reader to the book itself, simply recording the facts that in 1844 Tytler's literary merits procured him an annual pension of 200*l.*; that after his second marriage, in 1845, his health gradually gave way; and that he died in the December of 1849. He lies buried in the family vault in the kirk-yard of the Greyfriars, Edinburgh. His great predecessor in the field of Scottish history, George Buchanan, was laid in the same celebrated ground; but no stone enables the wandering scholar to identify his place.

A Handbook for Travellers in Syria and Palestine; including an Account of the Geography, History, Antiquities, and Inhabitants of those Countries, the Peninsula of Sinai, Edom, and the Syrian Desert; with detailed Descriptions of Jerusalem, Petra, Damascus, and Palmyra. Maps and Plans. (Murray.)

'A Handbook for Syria and Palestine' is certainly a sign of the times. It indicates that the lands of the Bible are open, not only to adventurous spirits, bent on gratifying their curiosity or satisfying their ardour, but to a more numerous class, which will gladly submit to the trouble and expense connected with such a journey. "Murray" has become a fixed institution for sight-seers,—a kind of official guide. Accordingly, a feeling of security and comfort steals over the expectant palmer as the well-known companion and adviser is put into his hands. He can rest assured that the whole ground has been carefully traversed and explored; that reliable information, seasonable counsel, and sound direction are now offered; he knows the best and the worst that is before him, and he can count the cost. The work has been intrusted to a most competent person, who has well performed his task,—and we venture to predict that these volumes will henceforth form part of the necessary outfit of travellers to the East.

A manual such as this has long been felt a desideratum. Every intelligent person will desire, before visiting these localities, to inform himself about their history and topography. Any one who has faced the alternative of going through ponderous tomes, or resting satisfied with the second-hand superficialities of popular works on the subject, will appreciate a condensed and clear statement of what ordinary travellers require or care to know. Besides, there are many practical suggestions which materially affect the comfort and even the benefit of such a journey. Dress, language, mode of dealing with the natives,—the question of carrying arms, scientific instruments, &c.,—are all so many trying problems. *Est modus in rebus*, a golden middle between the attempts at swaggering and browbeating of some, and the semi-Turkish disguise adopted by others, whose vain efforts to bend their legs under them, and to exchange Eastern civilities, extract a smile

even from staid Arabs. Under ordinary circumstances, travelling in Palestine is no longer a dangerous undertaking. Still, the discomfort of having a bad instead of a serviceable horse, or of being exposed to the despotism of dragomans and the exactions of escorts, are no trifling evils in a country where you have neither hotels, railways, nor telegraph. All these and many other annoyances, known only to travellers, will be avoided by simply adhering to the sensible advices offered in this 'Handbook.' Equally valuable will it prove in helping the traveller to shape his course. Skeleton tours for the pilgrim, the explorer, and the ordinary visitor, are sketched,—distances, routes, time, &c., accurately marked. With geographical notices, reminiscences of sacred events, remarks on present circumstances, and telling anecdotes, are intermingled. The passages open to criticism are few and unimportant. Perhaps some apocryphal stories might have been left out in favour of other well-ascertained historical events. The description of Jerusalem might be supplemented or corrected by some of the results of Dr. Barclay's investigations, and in general historical notices might have been more fully given. But, on the whole, the information is correct and sufficient, and Mr. Porter has, in this 'Handbook,' sustained the reputation acquired by his valuable work on Damascus.

Of course, the main interest attaching to a journey to Palestine springs from the religious events enacted on its soil. The country whence the Law and the Gospel issued must ever remain hallowed ground. But objects of present interest also are not wanting. Thus, Mr. Porter calls the attention of scientific and mercantile men to Syria:—

"America has set us a noble example both of public spirit and private enterprise. A Government expedition, even with all its defects and the acknowledged incapacity of its chief, has thoroughly explored the Jordan and surveyed the Dead Sea; while Dr. Robinson, one of the greatest of her scholars, has spent almost a lifetime in the elucidation of the historical geography of Palestine. Has England less interest in this land than her Transatlantic sister? Are her sons less learned or less enthusiastic in the advancement of science than their brethren in the 'Far West'? Will not the hope of advantageously investing capital in the construction of railways, or in commercial enterprise, or in the cultivation of cotton, call the attention of England's merchant-princes to a survey of this country, and a full examination of its resources? Syria has still in its soil and in its people the elements of greatness and prosperity waiting to be developed."

A greater contrast can scarcely be conceived than that between the former resources or the capabilities of Syria and its present wretched state. Mr. Porter draws a gloomy picture alike of its Jewish, so-called Christian, and Moslem inhabitants. Considering the sums spent by some parties, we might have expected a different state of matters. Here is a piece of startling information:—

"Lebanon is the home of monkery. There are altogether eighty-two convents, containing about 2,000 monks and nuns—(and that in a population of about 220,000 souls)—enjoying a revenue of some 70,000*l.* sterling per annum!"

Of the dominant race we are told:—

"The Turks have only been able to rule by the cruel policy of pitting against each other the various rival sects and parties. The results are patent to all—poverty, hatred, bigotry and bloodshed. Another line of policy followed by the Turks has also been productive of various acts of cruelty,—local chiefs receive appointments (by bribery, of course,) as governors of districts, and are then left to fight their own way to possession! A man, for example, was nominated by Moham-

med, Pasha of Damascus, to the government of the southern division of Lebanon. A more powerful rival met him on his way to take charge of his territory, routed his guards, and cut off his head. Having thus accomplished his purpose, he wrote to inform the Pasha of what had occurred. 'It is of no consequence,' was the reply, 'send me a hundred purses and name what governor you please.' And a still more fearful tragedy occurred only a few months ago. A Kurdish chief was appointed by the present Pasha of Beyrout to the governorship of Tiberias, with command of 300 horse. No sooner had he taken possession of his post than he was ordered to decapitate by a powerful Arab Sheikh of the neighbourhood who had formerly held the same office. The Kurd refused, and Akeil Aga, the Sheikh, suddenly collected his forces, fell upon him by surprise, massacred 89 of his troops, wounded many more, and carried off an immense booty in horses and camp equipage. All this occurred under the very eye of the Governor . . . and yet nothing was done!"

We shall close our notice of this volume with an extract of a different character, containing a recommendation, which we gladly indorse:—

"A spring tour in Syria is to the invalid an admirable sequel to a winter in Egypt. The soft and balmy air of the Desert, with its cool nights and bracing mornings, gradually prepares him for a return to more northern climes. The noble scenery of the Sinai peninsula, with its holy associations, occasions sufficient excitement to release the physical frame from the depressing influence of melancholy. Then follow the rough rides over Syrian mountains; the constant variety of scene; the engrossing interest of place—all rose-tinted by a strong dash of danger and romance, that vastly enhances their charms. And more than the invalid might reap lasting benefit from such a ramble. The city merchant, who has been cramped up for years within the dingy confines of a counting-house, and who has grown dyspeptic and gouty on London fog and turtle-soup; the West-End politician, whose physical man has been dried up by late 'Houses,' later assemblies, and the harassing cares of party;—these, if they wish again to know what life and liberty are, should try a tour in Syria. After the murky magnificence of the London house, or the solemn splendour of the country mansion or baronial hall, Syria would be a new world. The pure air from morning till night and from night till morning; the constant exercise; the excitement of novel scenes and novel circumstances; the total relief of thought; and the relaxation of overstrained mental powers—all tend to make a new physical man, while they contribute in no small degree to give a healthy tone to the intellect."

—This is admirably put. With Mr. Porter, we say to intending pilgrims, "the Bible is the best handbook for Palestine"; the present work is intended to be a companion to it,—and a most excellent and trustworthy "companion" will it be found.

Diana: the Sonnets and other Poems of Henry Constable, &c. Edited, &c. by William Carew Hazlitt, Esq.

We are anxious to assist Mr. W. C. Hazlitt, as far as we can, in his very laudable design of producing a series of reprints of our early minor poets; and we are sure he will take it in good part, if we point out freely the weaknesses of his first specimen of such a series. Henry Constable was rather a poor sonneteer, living at the end of the reign of Elizabeth, and at the beginning of that of James the First. Little is known of him and of his work; but Mr. Hazlitt has omitted much poetry that we think may fairly be attributed to him, and certainly was attributed to him long before his death.

The little volume in our hands consists of four parts,—of twenty-eight sonnets published

in and before 1594; of twenty-six sonnets derived from a manuscript belonging to the late Rev. H. J. Todd; of twenty "spiritual sonnets" from one of the Harleian MSS., and of four sonnets, and as many poems, printed before Sir Philip Sidney's 'Defence of Poesie' (not 'Apology for Poetry'), and in 'England's Helicon.' The omissions of which we might complain (if we were disposed to complain at all) ought to have been inserted in the first division, first printed in 1592, under the title of 'Diana, the Praises of his Mistress.' Of this impression Mr. Hazlitt supposes that only one copy exists; but this is an error; and it is an error also to conclude that the particular copy to which he refers was complete. It contained only twenty-three sonnets, as Mr. Hazlitt states; but at the bottom of the last page was a catchword, over which a piece of paper had been fraudulently pasted, in order to produce a belief that the work was finished. We may be pretty sure that various other sonnets followed that which was there numbered as the last; and, accordingly, in the next edition, bearing the date of 1594, no fewer than eighty-six sonnets are found.

Of this reprint of 1794 Mr. Hazlitt tells us, that "there is or was" an exemplar among Malone's books at Oxford. If it was there at any time, we may be sure it is there still; and we can bear witness to its existence in the Bodleian only a few months since, in accordance with the statement in the admirable Catalogue compiled under the direction of Dr. Bandinel. This impression was reprinted in 4to. for the Roxburghe Club, some forty years ago, by the brother of the late Mr. Justice Littledale; but it had previously made its re-appearance in its original shape, 12mo., without the name of either editor or printer. These two reprints Mr. Hazlitt condemns as "equally worthless,"—a sentence he pronounces, apparently, because they comprise more than fifty sonnets of which he takes no notice, beyond the assertion, that they were "foisted in" by the printer, for the purpose of "making up the volume." Where he obtained his information on this point he does not mention, excepting that the old printer informs us, on his title-page, that he had "augmented" Constable's sonnets "with divers quatrains of honourable and learned personages." The question is, in what way are we to distinguish the sonnets which were by Constable and those which were by other poets? Mr. Hazlitt selects twenty-seven from the eighty-six in the edition of 1594, and observes, that all the rest have been "foisted in" by the publisher. It may be so; but we should like to know what evidence exists upon the point. Mr. Hazlitt, it is true, speaks of twenty-seven sonnets "subscribed H. C." in the 12mo. of 1594. Is there, then, in existence a copy of that or any other impression, in which Constable's initials are appended in print to any of the sonnets? Some, we remember, were so marked in manuscript in Malone's copy in the Bodleian.

Supposing, however, that out of the eighty-six sonnets in the 12mo. of 1594 only twenty-seven can be proved to have been the production of Constable, ought not the remaining fifty-nine to have been reprinted? They were deemed worthy of preservation in 1594, and they were reprinted in 1597 and in 1604. Why, then, if a modern repetition was contemplated, were they to be excluded? Some of them are superior to those selected by Mr. Hazlitt; and everybody knows that towards the close of Elizabeth's reign the sonnets of Shakspeare, Barnfield, Sidney, Watson, Daniel, Drayton, and many others were floating loosely about on the surface of society, and were picked up

as waifs and strays by various publishers. Who shall say that many of these are not contained in the old volume of which we are speaking?

We willingly accord to Mr. Hazlitt all the praise due to him for the industry and accuracy he has shown, especially in the introductory memoir. The materials for this life of an old sonneteer were scanty; but Mr. Hazlitt has added to them by his researches at Lambeth and elsewhere. We conclude that the two letters in the Appendix, preserved among "the Talbot Papers," were an after-discovery, or they would have been inserted in their proper places. Constable, as some of our readers may be aware, was a zealous and consistent Roman Catholic, and for this reason was at one time obliged to quit England. He must have been on the Continent when his 'Diana, the Praises of his Mistress' was first printed, in 1592, for the publisher expressly says, that the sonnets were "by misfortune left as orphans,"—a statement he repeated in 1594, in a sonnet addressed "Unto her Majesty's sacred honorable Maydes," which Mr. Hazlitt has also not given. We mention it only as a point in the biography of Constable, which was worth illustration. It establishes that, having quitted England before 1592 (Mr. Hazlitt informs us that "it happened in 1595"), he had not returned in 1594. We are very glad that Mr. Hazlitt subjoined this poet's contributions to 'England's Helicon,' especially 'The Shepherd's Song of Venus and Adonis,' which may have been anterior to Shakspeare's poem on the same theme. It is on all accounts very interesting.

NEW NOVELS.

Gilbert Midhurst, M.P. By Charles F. Howard. 2 vols. (Hope).—This is a book full of clever talk on most of the topics of modern interest. Politics and religion are of course the main staple. The chief character is a Mr. Montague, who is the clever man of the world, the possessor of many talents, who believes in little or nothing beyond self-interest as the principle for moving and influencing men. He talks paradoxes. His character and calling in the book may be gathered from the following passage:—"Montague, like many others, had no faith in the doctrine that truth was at all necessary in the world. He used to say that men would thrive better upon error." He obtains an influence over the young and candid Gilbert Midhurst, the hero,—trains him up in the ways of worldly wisdom,—induces him to disbelieve in everything that cannot be reduced to money or money's worth,—makes him break off an attachment to an excellent young woman, which nearly breaks her heart,—makes him a miserable sceptic about all that is worth trusting in or believing. Under this tuition Gilbert becomes a parliament man, a successful politician, a speculator, a man of fashion, extravagance, and a very unhappy man in his heart. At the end of sixteen years the bubble has burst, Gilbert Midhurst finds himself arrived at—Ruin. After a spell of repentant misanthropy, he returns to the lady of his love, who has remained constant and lost her good looks as a tribute to his memory. He recants all his errors. They are married and live happily the remainder of their days. A Nemesis overtakes Montague, though it is far better than he deserves. He is entangled in a marriage, over-reached by the lady's brother, and is placed in as foolish a position as an enemy could wish,—but the marriage turns out well, and he is converted by discovering the fallacy of his own system of life and morals. The story is merely a vehicle for conversations and discussions among the various interlocutors, giving the author an opportunity of speaking out his views on the subjects before him. 'Gilbert Midhurst' is clever, but, notwithstanding its smartness, the general reader will not be likely to find it amusing,—he will feel himself talked down, and the talk is very long.

Ellen Raymond; or, Ups and Downs. By Mrs.

Vidal. 3 vols. (Smith, Elder & Co.)—‘Ellen Raymond’ is the most aggravating novel we ever read in our life. It is as though a man had made a collection of guns and pistols and blunderbusses, and loaded them all with double charges of damp powder,—every one of them naturally declining to explode at the supreme moment of firing! Mrs. Vidal has capital notions of writing out plots and plans,—there is enough intrigue and mystery and cross-purposing and misunderstanding to supply half-a-dozen novels with the necessary action; but when the reader has been beguiled into the heart of a dreadful complication, the authoress tranquilly leaves him and the difficulty together—seems, indeed, to forget all about them, and goes after quite other affairs. There is a frustrated elopement in the first chapter, of which nothing ever comes except dreadful hints; the man who is hindered from eloping goes off the scene saying, “I shall live to be revenged!” but all the revenge begins and ends in—throwing one stone in an election riot many years afterwards. He makes one or two shadowy re-appearances, and there is some fearful crime attached to him,—those in the secret hint and threaten about it, but keep a remorseless silence so far as gratifying the reader’s curiosity is concerned. There are allusions to a dreadful tragedy of love, madness and murder, but of the only two persons who knew the secret (except the parties concerned), one dies of a fright striving vainly to utter what she knows, leaving a stocking full of guineas and bank-notes, labelled “Hush Money,”—the other begins a narrative of highly interesting and exciting incidents, but in the midst goes off into hysterics, crying “My oath, my oath!”—and that is all the reader will get to know of the “history of the mystery of the wonderful history.” The more plain-sailing portion of the story is very complicated and highly interesting, if the reader were only fully taken into confidence; as it is, he is as much given over to blindness as the parties concerned, and has, like them, to grope his way through the manifold perplexities. Two brothers fall in love with the same heroine,—one of them she loves deeply; but they both make the fatal mistake of marrying the wrong women, and great sorrow and confusion ensue thereupon. The heroine, a very charming person, seems in a fair way of living and dying an interesting spinster,—but at last, with infinite difficulty, she gets married, in quite an accidental way—but her vicissitudes are too numerous to mention. The reader will go through ‘Ellen Raymond’ without laying it down; it has all the fascination of a *recherche de l’absolu*, but the end comes before it is found.

Blight; or, the Novel Hater: a Tale of our own Times. By the Author of ‘Good in Everything.’ 3 vols. (Hope).—Few readers will get to the end of this portentously christened book. The author seems to have written for his own satisfaction alone, to speak his own speeches, and preach his own sermons. The book is his pulpit, and in it he utters all the opinions and ideas which have gathered in his mind; but sincere as the author is, and emphatic as he means to be, his observations are something very like prosing. The story has many romantic incidents and adventures:—“a pirate’s cave,” a murder, a mad woman, and a mystery, all put in like plums in a schoolboy’s pudding, but they do not make the story less heavy. We fear readers in search of amusement would not find their wants in the pages of ‘the Novel Hater.’

Rose-Coloured Spectacles: a Novel. By Mary and Elizabeth Kirby. (J. Blackwood).—The Misses Kirby, who have so frequently amused our children, have here taken higher ground, and sought to amuse our children’s mammas. They have chosen for their principal actor a certain “blind, rascally boy, who abuses everybody’s eyes because his own are out,”—and on him rests the whole framework of a tale of which the burden is love. Our authoresses have possessed themselves of the usual stock characters,—a disconsolate damsel, a rich, unmarried uncle, a double-dyed deceiver, an antiquated aunt, a love-sick swain, and a poor, proud poet,—all of whom are supplied with new dresses and set to play their parts. The heroine, who persists in clinging fondly to the villain of the piece, in spite of his selfishness, cruelty, and deceit, exhausts our

patience, and requires a dash in the horse-pond to give her life and sense. Doves, though tender, are insipid. A vinaigrette, too, is preferable to dried roses; and your saucy belle is far more amusing than your romantic maiden.

Master and Pupil: a Tale. By Mrs. Mackenzie Daniel. 3 vols. (Newby).—‘Master and Pupil’ begins well. The sketch of Dora Heathcote, the heroine, is very good, and interests the reader. Effie, the poor little affianced bride to the Grandison-like Richard Errol, with her wavering affection and her conscientious endeavours to act uprightly, are well managed,—whilst the unconscious attraction of Richard Errol to Dora Heathcote is indicated with much delicacy. Until the middle of the second volume the story goes on well. After that it drags sadly. The journey into France and the episode of Madame St.-Morin are not interesting. They break the unity of the story, and they are extraneous to the general interest. The introduction of Agnes Seton is superfluous, and evidently a desperate resource to eke out the story,—whilst Arthur Vincent, fulfilling his destiny of supplanting the rightful hero not once only, which might have had its conveniences, but twice, becomes absurd. The intention of the novel is good, and the religious portion is unobjectionable; but Mrs. Mackenzie Daniel is clever enough to write a better novel, if she would only take the pains to settle beforehand what she is going to write about, and to weave the plot of her story less loosely.

OUR LIBRARY TABLE.

The Life of Thomas Arnold, D.D. By Emma Jane Worboise. (Hamilton, Adams & Co.)—While we own Dr. Arnold to be one of those heroes, whose biography in the fullness of its vitality, enjoyment, and strenuous energy, can hardly be otherwise than precious and attractive, whoever be the artificer—we fail to see the want for, or the motive of this new book. The style and temper of it are not amiss: who, indeed, could treat such a subject coldly? But we do not recognize any new matter; still less conceive that former biographies, greater and less, of the noble-hearted renovator of Rugby School,—whose teachings have borne such rich fruit in the lives and works of many pupils,—have slipped out of the favour or the recollection of the English reader.

Private Bill Legislation, comprising the Steps required to be taken by Promoters or Opponents of a Private Bill; and the Standing Orders of both Houses; with Notes. By S. B. Bristowe, Esq., Barrister-at-Law. (Knight & Co.)—Mr. Bristowe has collected the Standing Orders of the Houses of Lords and Commons, and appended to each Order a short statement, showing when it was made, and in what manner it has been amended. He also adds a full Index. The utility of such a work is sufficiently obvious. There is also an introductory chapter, setting forth the practice as to Private Bills, wherein those who are engaging in that Parliamentary warfare may view the outline of the field in which they are to fight. The uncertainty which attends all inquiries before Parliamentary Committees has long been a standing joke with all, except those who have been its victims. The author suggests that nothing would be more likely to abate this evil than the issue of authorized reports of the decisions of Committees upon the many practical questions that are constantly arising before them. This is quite true. Whether such publication would increase the veneration which we entertain for our legislators is another question.

Dictionary of the United States Congress: containing Biographical Sketches of its Members, from the Foundation of the Government, compiled as a Manual of Reference for the Legislator and Statesman. By Charles Lanman. (Philadelphia, Lippincott & Co.)—The first passage of the author’s Introduction assures us that “Political laws wisely framed have made the United States powerful and wealthy to a degree unexampled in modern times,”—in other words, the Yankees whip all creation, and the legislators who framed the laws or made the whips whereby this happy state of things was brought

about and is maintained ought to be had in remembrance. Such is the view of the compiler, and his object has been to provide a “labour-saving machine” for the benefit of all who feel an interest in the political progress of the Republic. The intention is good, but the execution is a mistake. The author has not considered that Congress, like our House of Commons, and every other large assembly, consists of mind and body. In it are to be found the political *dramatis personæ*, but they are surrounded by a body of supernumeraries, who are as necessary indeed as the citizens in a tragedy or the crowd in a pantomime, but excite little more personal interest than these shilling-a-night gentlemen. What is the value or interest of such a statement as this—“Cary, George B. A Member of Congress from the Peterburgh district, Virginia, in 1842 and 1843. He died in Southampton County, March 5, 1850”? Whether more might have been said about Cary, George B., we know not, but we are sure that these facts are not worth recording. The notices of those persons about whom it is possible to feel interested are clear and concise, but somewhat unsatisfactory. The author has in general confined himself to a bare statement of the time and place of birth and education, the entry into Congress, the offices held by, and the deaths of, the subjects of his biographies. He does not give any clue to their opinions either by naming the parties to which they belong, or by recording their votes on the leading questions of the day. In short, we do not think that this book supplies so good an idea of the Members of Congress as is given of our legislators of the present day by the little Parliamentary Companions. Readers who may search this book for illustrations of the peculiar modes of argument which are occasionally resorted to in Congress will be disappointed. We find, indeed, an occasional hint of a “personal difficulty on the floor of Congress,” but no particulars are given. Even the notorious assault on Mr. Sumner by Preston Brooks is but shortly alluded to in a somewhat complimentary notice of the latter. In the Introduction the author has thought it worth while to transcribe a flowery oration pronounced by Mr. Breckenridge on the removal of the Senate to a new place of meeting; and in the Appendix we have various political and statistical matters, including lists of the successive Speakers of the House of Representatives and Presidents of the Senate, the Constitution of the United States, and the population and ratio of representation. If Mr. Lanman will turn out his notices of nonentities, and use the space thus gained in affording us a larger amount of information concerning the real legislators of the United States, he will supply a work of interest and utility.

Dunois; and other Poems. By J. J. Lane. (Darton).—This is the merest doggerel. The author “is ardently engaged in the nurture of the young,” and has delightfully employed “his very spare hours” in writing nonsense.

The Book of Job: Essay on the Age and Character of the Poem—[Le Livre de Job, &c.] Translated from the Hebrew, by Ernest Rénan, of the Institute. (Paris, Michel Lévy Frères).—Large as the literature of the book of Job already is, it threatens to extend indefinitely. However, if these new contributions add no more to our knowledge than the work before us, they will scarcely advance our understanding of the text. In a preliminary essay, M. Rénan discusses the age, the genuineness and the fundamental ideas of the book of Job. This is followed by an elegant, though not a literal, translation of the text. With the exception of the discourses of Elihu, which are regarded as an interpolation, the “poem” is supposed to date from the eighth century before our era. This is ascertained by a process of reasoning, in the course of which the reader is treated to a good many strong and startling assertions, which happily are not further substantiated than by the authority of M. Rénan himself, or by that of a foot-note reference. But these *dicta* are modest, when compared with the theory of the author about “the character of the poem.” The religious ideas of the patriarchal and of later ages are traced with no uncertain hand, till we reach the conclusion that the dogma of the

immortality of the soul,—at least, in its philosophical sense,—was even unknown to early Christianity, only appearing when "the grand dream" of the speedy advent "of the kingdom of God" "vanished before the obstinate continuance of the old world." After that we are scarcely astonished to learn that "the problem which engaged the sages of Idumea" has during the last 3,000 years "not advanced a single step towards solution." But although "the future of the individual has not become more clear," a proper understanding of the word "duty" "resolves all doubts, reconciles all antagonisms and serves as a basis on which may be rebuilt what reason has destroyed or allowed to crumble down." If after perusing the introductory Essay, the reader cares to proceed, he will find a fluent and elegant translation of the text, which without suggesting any new rendering, worth retaining, gives evidence of Oriental lore. It is a pity that apparently so able a scholar should not more carefully have weighed his arguments, or employed his learning to more useful purpose.

Kalipedry; or, Development of Beauty; Medical Gymnastics—[Kalipædri, &c.] By Dr. Schreiber. (Leipsc, Fleischer.) We fully believe, with Dr. Schreiber, that physical education is the great thing needed now. We have filled our brains and lost our stomachs; we have grown perfect intellectual and receptive sponges, and, at the same time, a pale-faced, bloodless, and dyspeptic race. We lie in bed later than we used; our meals are later; we sit up half the night; and while all this mental wear and tear goes on, we do nothing to put the *mens sana* in the *corpore sano*. Our old exercises have, nationally speaking, died out: our villagers no longer strain at the bow of Cressy and Agincourt; quarter-staff is fallen back to gymnastic training-rooms; fencing, that our Hamlets of Elizabeth's court once universally practised with stately gesture, their breasts adorned with the Douglas badge of the *Bleeding Heart*, is now a mere trifling toy for under-graduates' leisure hours; broadsword, once the clattering frolic of the Smithfield 'prentices, is now a terror merely to reading men, whose quiet rooms happen to be above the university combatants. Beef and ale—the old manly breakfast that nourished the Shakespeare men—have sunk to a puling herb tea. Cricket alone, of the old games, keeps alive manly vigour in our country yeomen class and in our villagers. Our country gentlemen's sons certainly still clear fences, occasionally break a refractory poacher's head, swim, boat, and bat with as much hardihood as of old. They would have also snapped lances, shivered swords, felled Paynims, or forded a river in the face of cannon; but then they are not the student and thinking class, who move, steer and direct England, and are, indeed, her crew,—all the rich idlers and pleasure takers being mere passengers. Health is the butt end of the musket, and genius is the bayonet point: its thrust must be weak if the body be feeble; or, if the one thrust be strong, it will not be repeated, and we then have brave lives wasted in such dreams and grand sketches as Coleridge wasted his colours upon. In Scott, the model healthy literary man, we see the man who wrote 'Waverley' in the morning, and in the afternoon coursed hares,—achieving years and years of triumphs, and carrying his mind to its highest possible maximum and climax of perfection and production. It is true your pale, cynical, London man, whose brain is feverishly and electrically quick with the atmosphere of excitement its master breathes in, is apt to suggest that, though the country is very healthy, one is apt to find there one's brains coming down into one's stomach, and one's cheek-crimson brightening at the expense of one's wit. But they forget the quickening of the brain when the chest beats fuller and freer, and the mind lightens and grows nimble, more far-reaching, getting out of the old worn grooves into new paths and new regions. They forget the hot, soup-kitchen air of London,—the exhausted vapidity of it at night,—the jar and tumult of City life,—the absence of nature,—the want. There will come a time when City lives, in particular, will see the necessity of strengthening their legs as well as their heads,—their wrists as well as their perceptive faculties;—when schoolmasters will spend the morning in

the mathematical circle, and the evening in the playground-ring;—when ushers will be chosen partly for their classical skill, partly for their power of "hitting well from the shoulder." Why young curates should necessarily be pale, lank, womanish men, talking as if worsted-work was their vocation, and knitting their chief recreation, we never could see. Latimer and Luther were stalwart men, who could have knocked down a man first, and put him down in argument afterwards. But apart from the question of time and more serious employment, why should not these sapless-looking, over-read, intellectually *blasé* men spend part of their time in getting up animal power to back up their attenuated intellectual power? How can they without it bear the three hours a day in the pulpit, or the long cottage visits, with the dangerous changes of temperature? How can they understand without more health and vigour the angers and impulses of robust and more spontaneous men, whom they are paid to instruct, warn, and teach? With more physical education there would be less dyspepsia and consumption—less bad temper and irritability—less worrying retrospection—less cutting off of entails and cutting off with shillings—more manly, honest frankness, less truckling, backbiting, and cowardly slandering away of friends' characters.

Of religious publications we may mention an illustrated work, edited by the Rev. Prof. J. H. Ingraham, entitled *The Prince of the House of David*, being an account of three years' residence in the Holy City (Hall, Virtue & Co.).—The Messrs. J. W. & J. Parker have issued the first number of a series of historical tales, the subject of which is *The Early British Church; or, the Cave in the Hills*.—There are also two lectures, *The Virgin Mary and Confession and the Confessional*, by the Rev. H. H. Dobney (Ward & Co.).—Then Mr. Francis Wayland gives us his *Thoughts on the Missionary Organization of the Baptist Denomination* (New York, Sheldon & Co.),—and the Rev. T. Parker tells us in a New Year Sermon *What Religion may do for a Man* (Boston, Swett).

Decidedly the most desirable school Homer that we have seen is *The Iliad of Homer, Books I.—VI., with short English Notes, for the Use of Schools* (J. H. & J. Parker), just issued as one of the Oxford Pocket Classics. Besides the notes, which extend over as many pages as the text, there is an excellent 'Introduction to the Study of Homer's Iliad,' containing all the peculiarities of the Homeric dialect.—To assist in preparation for the next Oxford examination of non-members of the University, Mr. Mason, the author of an English Grammar, which came under our notice recently, has now published *The First Book of Cæsar's Task (the Sæsa), with Notes on the Analysis and Parsing* (Walton & Maberly). As the notes are full of references to his English Grammar, they will be of little use to such as do not possess that work.—*A Key to Part Second of Hiley's Practical English Composition*, by the Author (Longman & Co.), requires no comment.—Much the same may be said of *The Derivative Spelling-Book*, by J. Rowbotham (Hall, Virtue & Co.), which gives the derivation and meaning of the words to be spelt.—*The Syllabic Primer and Reading-Book, based on the Principle that the Sound of Letters is determined by their Position in a Syllable or Word*, by S. M. Thelwall (Wertheim), is an attempt to reduce the pronunciation of English words to regular laws, and thus facilitate the process of learning to spell. There is so much irregularity in English pronunciation, that we doubt whether this method of teaching spelling has such great advantages over the ordinary plan as Mr. Thelwall seems to think.—We also doubt the necessity for the *Manual of School Management, for the Use of Teachers, Students and Pupil-Teachers*, by T. Morrison, M.A. (Simpkin). Most of what it contains would occur spontaneously to the mind of every properly qualified teacher.—It is needless to say a word in commendation of Mr. W. Hughes's *Companion to the Map of Europe, with Examination Questions* (Philip & Son).—With regard to *A New English Grammar*, by M. D. Kavanagh (Dolman), we have only to observe, that it might have been well spared, for anything new or valuable that we have been able to detect in it.

LIST OF NEW BOOKS.

- Acland and Ruskin's Oxford Museum, post 8vo. 2s. 6d. cl.
Argyll's (Duke of) Geology: a Lecture, 8vo. 1s. swd.
Arnold's Ithmael; or, a Natural History of Ithmael, 10s. 6d. cl.
Baker's Town of Liverpool in 1859, post 8vo. 3s. cl.
Bain's Emotions and the Will, 8vo. 15s. cl.
Baron Munchausen, Travels and Adventures of, illus. 2 ed. 7s. 6d.
Bastien's List of Extinct Speaking, 2nd ed. 8vo. 4s. 6d. cl.
Bernays Compendious German Grammar, 10th ed. 8vo. 3s. 6d.
Biblia Hebraica, Indices et Clavem Masor. addidit Thiele, 2 ed. 8s.
Baker's Angler's Guide to Rivers and Lakes of England, 2 ed. 3s.
Book of Palms, Authorized Version, royal 8vo. 1s. 6d. cl.
Book of Palms, New Version, by Crane, 8vo. 2s. 6d. cl.
Book of Revelation, Ancient Greek Text, new ed. by Tregelles, 2s.
Beyers Ground of Hope, 8vo. 3s. 6d. cl.
Bradshaw's Overland Guide to India, Egypt, and China, 2 ed. 5s.
Bridges's Exposition of Psalm 119, 3rd ed. 8vo. 5s. cl.
Butler's (W. A.) Sermons, 1st Series, ed. by Woodward, 5th ed. 12s.
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To the Members of the Anglo-Biblical Institute.

DEAR BROTHER MEMBERS,—As the purity of the Greek Text of Holy Scripture is an indispensable requisite for the attainment of a just knowledge of Divine Revelation, and as Scholars are now so divided in opinion respecting the Principles by which the genuineness of the Original Text is to be determined, it is our duty to direct your attention to a consideration of those Principles, with a view of ascertaining what is the just determination in relation to them.

In the last published Work relating to Greek Manuscripts, the Learned Author strongly advocates the value of the *Recent Manuscripts*, namely, "Those from the 10th century to the present," in obtaining the purity of the Original Text; and that a mere *Numerical Superiority* of these in favour of a Reading cannot be rejected as *Weighty Evidence*, by any one who does not by so doing act in a manner that precludes his being an Impartial Judge. The Sense of this I understand to be, That we may not justly refuse to examine Recent Manuscripts of the Sacred Text, seeing that we are justly reject their evidence, it is requisite for us personally to have knowledge of the Particulars in which they oppose us. This is in fact *Assuming*, That it is not possible for us to know, That such Manuscripts cannot possess or afford any information whatever on the Subject in relation to which we are advised to examine them; an Assumption which is in direct opposition to Evidence.

According to the Rev. Dr. Alford, and I believe almost all other Scholars, "The Vatican Manuscript is generally allowed to be the *Oldest Extant Copy of the New Testament*. It probably was written about the end of the fourth century." And neither he, or any other Scholar has claimed a Date for any other Extant Manuscript, that precludes its having been written at least 100 years after the Vatican Manuscript; a space of time fully sufficient, rationally to account for every change that exists in relation to the different Readings found in any of the Manuscripts of the Sacred Text.

If then it be admitted, That the Vatican Manuscript is the *Oldest* of all the Manuscripts of the Sacred Text, it is requisite for the attainment of Truth, expressly to Define the Principles on which any of the Readings of this Manuscript are to be determined to be Spurious; especially, how far its Text is to be subjected to correction from Manuscripts that were written at least 100 years after it.

In every Manuscript, there are two distinct Sources of Error. 1st. There are those Errors which arise from the Accidental Mistakes of the Transcriber. 2ndly. There are those which arise from his Intentional Misrepresentation of the Document which he claims to represent in it. Each of these must be considered separately.

With reference to how far Variations in the Readings of the Vatican Manuscript from other Manuscripts may be attributed to Accidental Mistakes of the Transcriber will best appear by an examination of the Cases in which they occur; and as their number is so vast as to preclude an examination of the whole of them, we will select the following half-dozen Passages, which fairly represent the whole of them in the Particular to which I desire to direct attention. These Passages are Transcripts of the Antient Version; according to the Vatican Manuscript the parts in Italics are Spurious.

Mat. vi. 13. And lead us not into temptation, but deliver us from evil: For thine is the kingdom, and the power, and the glory, for ever. Amen.

Luke xxi. 41. At that time Jesus was with them at the stone's cast, and kneeled, and prayed,

42. Saying, Father, if thou be willing, remove this cup from me: nevertheless not my will, but thine, be done.

43. And there appeared an angel unto him from heaven, strengthening him.

44. And being in an agony he prayed more earnestly; and his sweat was as it were great drops of blood falling down to the ground.

45. And when he rose up from prayer, and was come to his disciples, he found them sleeping for sorrow.

John v. 2. In the day a great multitude of impotent folk, of blind, halt, withered, waiting for the moving of the water.

4. For an angel went down at a certain season into the pool, and troubled the water: whosoever then first after the troubling of the water stepped in was made whole of whatsoever disease he had.

5. And a certain man was there, which had an infirmity thirty and eight years.

Acts vii. 36. And as they went on their way, they came unto a certain water; and the eunuch said, See, here is water: what doth hinder me to be baptized?

37. And Philip said, If thou believest with all thine heart, thou mayest. And he answered and said, I believe that Jesus Christ is the Son of God.

38. And he commanded the chariot to stand still: and they went down both into the water, both Philip and the eunuch; and he baptized him.

Acts ix. 5. And he said, Who art thou, Lord? And the Lord said, I am Jesus whom thou persecutest: it is now meet for thee to stand up, and be baptized.

6. And he trembling and astonished said, Lord, what wilt thou have me to do? And the Lord said unto him, Arise, and go into the city, and it shall be told thee of all that must be done of thee.

To make place for the Spurious Matter here, the Sense made it requisite to omit the word, *Nevertheless*, which in the Vatican Manuscript is written *And*.

1 John v. 7. For there are three that bear record in heaven, the Father, the Word, and the Holy Ghost: and these three are one.

8. And there are three that bear witness in earth, the spirit, and the water, and the blood: and these three agree in one.

It demands especial Notice, That in the passages which according to the Vatican Manuscript are Spurious, Doctrines, &c., are taught that are not to be found in any part of Holy Scripture; a Fact which cannot be suspected by those who are not conversant with the Vatican Manuscript. Where is it recorded, That the Lord's prayer ends with an ascription of Power and Glory to the Father? That our blessed Lord's mental power was such as to require, and be capable of receiving, strength from Angelic assistance? That his sweat was at any time as it were great drops of blood? That regular annual Angelic visitations for the miraculous conferring of benediction to Man were ever vouchsafed? That the Doctrine of the Holy Trinity is anywhere recorded in Express Terms?

It is barely possible to imagine, that any one can read these Passages, and observe (an observation which will be found equally to apply to all the other passages from which they were selected) that the Sense of each of the passages is in all respects complete, whether the questioned Passage is considered to be Expressed or Omitted in the Original Text; and that in each, the Number and Person, &c., of Nouns, Verbs, Relatives and Pronouns are all duly regarded; and after so doing, *Assert*, That the Variations in the Readings of the Vatican Manuscript from other Manuscripts can justly be attributed to Accidental Mistakes of the Transcriber. Should these considerations, however, carry conviction to any Mind, That these Variations cannot be thus attributed, I urge such a man himself to verify the fallacy of his Opinion, by subtracting the four last sentences from each chapter of either Gospel or Epistle of the Sacred Text, and he will then ascertain, that almost invariably in each separate case, the Sense is destroyed by so doing. The just deduction from such an investigation does not admit of doubt. Unless such destruction of the Sense of the Text exist in relation to the Vatican Manuscript, and not One such Case have I yet found, it is against evidence to determine, That the Variations in the Vatican Manuscript from other Manuscripts do arise from Accidental Mistakes of the Transcriber.

With reference to how far Variations in the Readings of the Vatican Manuscript from other Manuscripts can justly be attributed to Intentional Misrepresentation of the Document which the Author claims to represent in it, does not admit of doubt. Who can now demonstrate, That the Author of it Intentionally omitted any passage of the Document he was Transcribing? I do not say. That he added to that Document, since I am not aware, that in a Single instance, any Reading of the Vatican Manuscript is considered to be in any way superior to the reading of any other ancient Manuscript. It is indeed strange Justice to contend for the correction of a Manuscript of acknowledged Superiority, by one acknowledged to be inferior in this respect, because it is possible, That the inferior MAY have a nearer connexion with the Original, although it is equally possible, That it MAY be a Derivative from an Intentionally False Copy of the Very Document it is required to correct. However severe it may appear for us now to Judge every Addition to the Vatican Manuscript as a Spurious Addition, is now too painfully sanctioned and forced on us by the Innumerable Existing acknowledged Spurious Documents, and additions to Documents, purporting to be Gospels, Epistles, Lives, Acts, Constitutions, Declarations, &c., even of the Apostles themselves. Beyond Assertion, That Our Favoured Additions to the Vatican Text are Genuine, there can be new no respectable Evidence from other now known Manuscripts, that they are a Derivative from this point is to yield to the dictates of Avarice, and if judgment can be returned to him who maintains, That the Entire Manuscript of the Sacred Text is a False Text.

In conclusion allow me to suggest, If it be that the Vatican Manuscript is of more Ancient Date than any Extant Hebrew Codex of the Old Testament, Whether, in that case, its Evidence is not conclusive, I do not say, for determining the Sense of any passage, which by its existence in the Vatican Manuscript, that Document admits existed in the Original if copied, but for our regarding as Spurious all passages not existing in Extant Hebrew Manuscripts of the Sacred Text, that are not now represented in any Form whatever in the Vatican Manuscript.

I remain, Dear Brother Members, ever truly yours,

HERMAN HEINFETTER.

17, Fenchurch Street, April 8th, 1859.

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THE ROYAL ACADEMY.

WE are favoured with a pile of letters on the subject of the re-organization of the Royal Academy. With scarcely an exception, our Correspondents agree that a reform is greatly needed, in the interests of Art, and in the interests of the public. That Forty gentlemen, self-appointed to the office, should exercise despotic sway over the lives and fortunes of more than a thousand artists, male and female, is a fact the very statement of which in any form of words is its condemnation. That this body should be able to plead a public character and a set-off of national service when it may chance to require public favours (as, at this moment, a grant of 70,000*l.* of land in Piccadilly), and a private character of charity and secrecy when inquiry into its misdeeds is threatened by the House of Commons, is a pretension not to be tolerated in a country in which publicity and responsibility are of the very breath of life. Some of our Correspondents fear that the Government will smother up the question without reference to Parliament. We hesitate to believe such a course possible. Burlington House and grounds belong to the nation; were bought by it for national purposes; and can scarcely be given away without its consent expressed by the House of Commons. This consent will not, we hope, be given unless the Royal Academicians show their readiness to undertake such a reform of their body as will place them in relation to the age in which we live. The details of such a reform are subject to discussion. When our readers have before them the whole mass of Academy legislation, knowing what the Academy now is, they will be in a better position to consider the question of reform. Meantime, all parties are agreed that no change can be satisfactory that stops short of making the Royal Academy a great National Institution of Art—with higher powers, a larger basis, and a real responsibility to the State. We proceed with our

Abstract of the Constitution and Laws of the Royal Academy of Arts in London.

SECT. V.—ELECTIONS.

ELECTIONS OF MEMBERS.

Academicians.—1. All vacancies of Academicians shall be filled up by election from amongst the Associates.

2. All vacancies of Academicians happening on or before the 10th of November, shall be filled up on the 10th of February following; unless the vacancy happen by a member dying abroad, in which case, a notification of it shall be made by the President to the General Assembly, on or before the 10th of November, otherwise the election shall be postponed for one year. The Secretary shall give one month's notice of the election to each of the Academicians, in writing, inclosing a list of the Associates; but the omission of this by neglect or otherwise, shall not impede the election.

3. On the day of election, each Academician shall deliver or send his marked list to the President; which list shall be scrutinized, and the two Associates who are found to have the greatest number of suffrages, shall be balloted for by the members present; and he who has the majority, shall be deemed duly elected.

4. No Academician elect shall receive his diploma until he hath deposited in the Royal Academy (to remain there) a picture, bas-relief, or other specimen of his abilities, approved of by the then sitting Council of the Academy; which picture, bas-relief, or other specimen of his abilities, shall be presented for the consideration of the Council, on or before the 1st of October next ensuing his election; in failure of which, his election shall become void, unless such an apology be made by him for the omission, as shall or may be deemed sufficient by the Council.

Associates.—5. The Associates shall be elected from among the exhibitors in the Annual Exhibition; they shall be artists by profession, that is to say, painters, sculptors, or architects; at least twenty-four years of age, and not apprentices.

6. Candidates for the degree of Associate, shall sign their names on a paper left for that purpose in the Academy during the month of May; which list shall be immediately printed, and sent to each of the Academicians.

7. A General Assembly shall be held before the works exhibited are removed from the Academy, for the purpose of examining the performances of Candidates for the degree of Associate, and of recommending what number of the vacancies shall be filled at the next election.

Associate Engravers.—8. The Associate Engravers shall be elected from the list of Candidates, sending specimens of their abilities to the Council.

9. Each Candidate must send a print of his own engraving to the Council, which, if approved of, shall be hung up in the Academy for one month previous to the election.

10. Associate Engravers are required to deposit in the Academy a specimen of their abilities, approved of by the Council, previous to receiving their diplomas.

11. The vacancies of Associates, and those of Associate Engravers, occurring before the 1st of August, shall be filled up on the first Monday in November, and their elections conducted in the same manner as those of Academicians.

12. If at any election of an Academician or Associate, there shall appear three or more Candidates who have an equal number of suffrages, a ballot shall be taken of the Members present to reduce them to two, previous to the second ballot.

13. No election of an Associate or Associate Engraver, shall be deemed valid until, in the presence of the Council, he has signed the instrument of institution, and has received his diploma, signed by the President and Secretary.

14. Whoever shall be elected an Associate, or Associate Engraver, and shall not take up his diploma within one year from his election, will be considered as declining to become a member of the Academy, unless such an apology be made for the omission as shall be deemed sufficient by the Council.

15. The election of Officers shall annually take place on the 10th of December, being the Anniversary of the Institution of the Royal Academy; but the members elected shall not enter into their several offices till the 1st day of January following.

16. All elections of members, or others, shall be by ballot of the members present, and shall be decided by the majority.

17. All elections of Academicians and Officers must have the sanction of His Majesty's approval.

SECT. VI.—FUNDS.

1. The funds of the Royal Academy arise from the profits of an Annual Exhibition of works of Art, and from money vested in the public funds.

2. The Council shall direct all purchases of stock funds.

Trustees.—3. All monies which have been, or may hereafter be, laid out in the purchase of stock in the public funds, shall be vested in the names of four trustees, who shall be the President, the Secretary, and Treasurer, for the time being, and one other member of the Royal Academy, to be chosen by the Council; and the Council shall direct the Treasurer, or any other trustee, to receive dividends as they become due. The four trustees shall accept all stock purchased by order of Council.

4. The four trustees above mentioned shall execute a declaration of trust, to be deposited in the Royal Academy, setting forth, that the several sums standing in their joint names in the books at the Bank of England, are not their own property, but the property of the members of the Royal Academy, and that their names are made use of as trustees only.

5. Whenever a successor shall be appointed to fill up any vacancy occasioned by the death of one of the trustees above mentioned, they shall immediately after such appointment, apply to the ex-

executors of the deceased trustee, for a copy of the probate of his will, or any other authentic instrument, necessary to prove his death at the Bank of England, that the name of the deceased may be removed from the books, and the name of the new trustee inserted in its place: a new declaration of trust, as before described, must then be executed by all the parties, if necessary.

Salaries, Remunerations, and Fines.—6. The Secretary's salary shall be 140*l.* and an allowance of 150*l.* per ann. in lieu of the advantages of residing in the Academy, till other accommodations can be provided for him.

7. The Keeper's salary shall be 160*l.* with the apartment and advantages allowed to that office.

8. The Treasurer's salary shall be 100*l.*

9. The Librarian's salary shall be 60*l.* subject to a fine of one guinea for not attending on any of the days prescribed, and neglecting to appoint an Academician to officiate for him.

10. The Professors of Painting, Sculpture, Architecture, Perspective, and Anatomy, shall each receive, for six lectures, 60*l.*

11. The Council, at each meeting, shall receive 4*l.* 10*s.*, to be equally divided among the members attending; in which division the Secretary shall not be included. Every member shall be punctual to the hour of appointment, under the penalty of a fine, at the option of the Council.

12. **General Assembly.**—Every Academician who attends at a General Assembly shall receive 10*s.*

13. **Arranging Committee.**—Each member of the Committee for arranging the works of Art intended for the Exhibition shall be paid two guineas for each day of his attendance.

14. **Visitors.**—The Visitor shall receive one guinea for each time of attending, and shall be subject to a fine of one guinea whenever he neglects to attend, unless he appoint a proxy from among the Visitors for the time being; in which case the said proxy shall be entitled to the reward.

Servants.—15. The Housekeeper's salary, for herself and Assistants, shall be 70*l.* per ann.

16. The two porters shall each receive fifty guineas per ann.

17. The Assistant Porter shall receive 40*l.* per ann.

Pensions.—18. The receipts of the Academy, after payment of the annual and contingent expenses, shall be applied towards the increase of the stock in the Three per Cent. Consolidated Annuities, which shall be called the Pension Fund; and when the said stock shall amount to 10,000*l.* the Council shall have power to give the following pensions, viz.

19. To an Academician, a pension not exceeding 50*l.* per ann., provided the sum given does not make his annual income exceed 100*l.*

20. To an Associate, a pension not exceeding 30*l.* per ann., provided the sum given does not make his annual income exceed 80*l.*

21. To a widow of an Academician, a pension not exceeding 30*l.* per ann., provided the sum given does not make her annual income exceed 80*l.*

22. To a widow of an Associate, a pension not exceeding 20*l.* per ann., provided the sum given does not make her annual income exceed 50*l.*

23. When the fund shall be increased to 15,000*l.*, the Council shall have power to give the following pensions, viz.

24. To an Academician, a pension not exceeding 60*l.* per ann. provided the sum given does not make his annual income exceed 100*l.*

25. To an Associate, a pension not exceeding 36*l.* per ann., provided the sum given does not make his annual income exceed 80*l.*

26. To a widow of an Academician, a pension not exceeding 36*l.* per ann., provided the sum given does not make her annual income exceed 80*l.*

27. To a widow of an Associate, a pension not exceeding 25*l.* per ann., provided the sum given does not make her annual income exceed 50*l.*

28. When the fund shall be increased to 20,000*l.*, the Council shall have power to give the following pensions, viz.

29. To an Academician, a pension not exceeding 70*l.* per ann., provided the sum given does not make his annual income exceed 100*l.*

30. To an Associate, a pension not exceeding

50*l.* per ann., provided the sum given does not make his annual income exceed 80*l.*

31. To a widow of an Academician a pension not exceeding 50*l.* per ann., provided the sum given does not make her annual income exceed 80*l.*

32. To a widow of an Associate, a pension not exceeding 30*l.* per ann., provided the sum given does not make her annual income exceed 50*l.*

33. Every Academician, Associate, widow of an Academician, and widow of an Associate, who is a claimant for a pension from the Royal Academy, shall produce such proofs as the President and Council may require, of their situation and circumstances; and in this examination, the President and Council shall consider themselves as scrupulously bound to investigate each claim, and to make proper discriminations between imprudent conduct, and the unavoidable failure of professional employment, in the members of the society; and also to satisfy themselves in respect to the moral conduct of their widows.

34. Any Academician, or Associate, who shall omit exhibiting in the Royal Academy for two successive years, shall have no claim on the Pension Fund, under any of the regulations above mentioned, unless he can give satisfactory proof to the President and Council, that such omission was occasioned by illness, age, or any other cause which they shall think a reasonable excuse. This limitation not to extend to Sculptors, who are to be allowed three years, nor to Academicians or Associates who have attained the age of sixty.

35. These pensions shall not preclude any Academician, Associate, or their widows, in cases of particular distress, arising from young children, or other causes, from receiving such temporary relief, as may appear to the Council to be necessary or proper to be granted. But it is to be strictly understood, that this Pension Fund shall, on no account, be considered as liable to claims to relieve such difficulties. All sums paid, on account of claims of such a nature, shall be carried to the current expenses of the year.

36. After the Pension Fund is made up 20,000*l.* Three per Cents., all surplus sums shall be applied to the general purposes of the Academy.

37. No sum exceeding 50*l.* sterling, shall be granted by the Council within the term of one year, in aid to any Royal Academician, Associate, or other person whatever, without the ratification of the General Assembly, convened expressly for that purpose, and the sanction of the King.

SECT. VII.—PRIVILEGES AND RESTRICTIONS.

1. Every Academician and Associate shall have free ingress at all reasonable times of the day, upon application made to the Librarian or Keeper, to consult the books, and to make sketches from them; but no book shall be suffered to be taken out of the library, under any pretence, by any officer, member, or other person whatever, without a particular permission from the Council.

2. Every Academician shall have the privilege of recommending proper objects (being artists, their widows, or children) for the annual charitable donations, which shall be done by letter addressed to the President and Council, accompanied by a certificate of the qualifications and morals of the person recommended.

3. Each Associate Engraver shall have the liberty of exhibiting two prints, either compositions of his own, or engravings from other masters, which have not been published; and these shall be the only prints admitted in the Royal Exhibition.

4. All Academicians of foreign Academies of Painting, Sculpture, and Architecture, shall be allowed free admittance to the schools, the library, and the lectures; and the President is empowered to grant a ticket of general admittance for that purpose.

SECT. VIII.—EXHIBITION.

1. There shall be an Annual Exhibition of Paintings, Sculptures and Designs, in which all artists of distinguished merit shall be permitted to exhibit their works; it shall continue open to the public six weeks, or longer, at the discretion of the Council, and be under the regulations expressed in the bylaws of the Society.

2. No copy, with the exception of paintings in

enamel, and the prints of the Associate Engravers, shall be admitted into the Exhibition.

3. No needle-work, artificial flowers, cut paper, shell-work, models in coloured wax, or any such performances, nor any work of Art which has been publicly exhibited elsewhere for emolument, shall be admitted into the Exhibition of the Royal Academy.

4. No picture shall be received without a gilt frame.

5. No work intended for exhibition shall be received after the time limited for the reception is expired.

6. As soon as the time limited for sending to the Royal Academy the works of Art offered for exhibition, is expired, the Council shall attend immediately to receive or reject the same, which they have full power and authority to do.

7. The arrangement or disposition of the paintings, sculptures, models, designs in architecture, &c. for public view, shall be entirely left to the Council, or to a Committee appointed by them.

8. Three days or more, according to the convenience of the arrangement, and the discretion of the Council, shall be allowed to all the members of the Royal Academy, for the purpose of varnishing or painting on their pictures in the places which have been allotted to them, previous to the day appointed for the Annual Dinner in the Exhibition Room.

9. No member of the Council, nor any other member of the Royal Academy, shall, on any pretext whatever, be permitted to paint upon, or varnish his pictures, from the period appointed for receiving the pictures of the exhibitors to the day of opening the Exhibition to the public, except upon the three days or more, according to the discretion of the Council, which have been appointed for that purpose by the preceding law, (accidents to works of art, arising within the walls of the Royal Academy, excepted).

10. No person can be admitted into the Rooms before the Exhibition opens, the Council and necessary servants excepted.

11. Whoever exhibits with any other Society at the time that his works are exhibited in the Exhibition of the Royal Academy, shall neither be admitted as a Candidate for an Associate, nor his performances be received the following year.

N.B. This prohibition extends to one year only.

12. All exhibitors shall have free admittance during the whole time of the Exhibition, though they are not members of the Royal Academy.

SECT. IX.—ANNUAL DINNER.

1. There shall be an Annual Dinner in the great room of the Academy previous to the opening of the Exhibition; the invitations to which shall be issued by the President and Council.

2. The guests shall consist exclusively of persons in elevated situations, of high rank, distinguished talents, or known patrons of the arts.

3. The President and Council shall not issue more than 140 cards of invitation to the Annual Dinner in the Exhibition Room, exclusive of those sent to the members of the Academy and the musicians.

4. No subsequent invitations, to supply the vacancies occasioned by those who send excuses, shall on any pretext be allowed.

5. No guest shall be invited to the Annual Dinner, unless he be proposed by a member of the Council for the time being.

6. The member of the Council who proposes any person for an invitation to the Annual Dinner, must give in the name in writing, signed by his own name; which proposition shall be inserted in the book of the Council, for the examination of the members.

7. No proposition for an invitation shall pass in the Council unless by ballot of the members present. Two black balls to exclude.

8. A copy of the above Resolutions and Regulations shall be laid upon the table of the Council by the Secretary, at the time of determining the invitations for the Annual Dinner.

These constitute the general body of printed laws and constitutions. We have still to give the laws which regulate the schools and students.

Mr. Knight, the Secretary, tells us that some changes have taken place since the rules were last printed. We are aware of this; but fancy these changes are for the most part unimportant. These following are some of the chief alterations. To the list of their Honorary Members the Forty have added an Antiquary; in place of two auditors they have now three; and they have advanced very considerably and very properly the salaries of their officers, the fees to themselves, and the pensions allowed to retired Academicians and their widows. Not one word is to be said against these changes; they justify themselves in every particular; and they also provoke and necessitate changes still more liberal.

THE LIBRI MANUSCRIPTS.

THE sale of the Collection of Manuscripts, formed by M. Libri, concluded, at the rooms of Messrs. Sotheby & Wilkinson, on Tuesday last. The Catalogue is a large volume of 260 pages, with 37 plates of fac-similes, in which the different manuscripts are minutely described. The grand feature of the collection was the immense number of manuscripts of the Latin Classics and Fathers hitherto uncollected, and offering various readings unknown to former editors. The most important fact was, that it contained upwards of seventy manuscripts written earlier than the twelfth century. Amongst these, a Commentary of the Venerable Bede on St. Mark, written by an English scribe in the eighth century, sold for 124*l.*—A copy of Bede's *Historia Ecclesiastica*, written at the end of the tenth or beginning of the eleventh century, brought 40*l.*—A Latin Bible, of the close of the eleventh century, 110*l.*—*Sancti Cypriani Opera*, written about the year 700, brought 170*l.*; and a copy of his *Epistole*, written about the year 850, sold for 84*l.* This last contained some valuable various readings, unknown to Dr. Routh, the late President of Magdalen, and most important as containing Greek numerical figures, showing that their use was known in England long antecedent to the date fixed by Mr. Hallam, who attributes to John Basing, in the thirteenth century, the first bringing of the knowledge of them from Greece.—*Evangelia*, Greek, Sec. xi., with ornaments in the Byzantine style, 174*l.*—*Evangelia*, Latin, Sec. ix., which must have been written prior to 835, as it omits in the Capitulum at the end the Feast of All Saints, established in that year throughout Christendom, 90*l.*—*Evangelia*, Latin, Sec. ix., a fine specimen of Carolingian Art, 150*l.*—*Evangelia*, Sec. x., or certainly not later than the beginning of the xith, 70*l.* This manuscript has curious illuminations of scribes with *quill pens*, the introduction of which some archaeologists have fixed as occurring several centuries later.—*Evangelia occurrentia per Totum Annum*, a small octavo, exquisitely written about the year 1000, with a portrait of the *Salvator Mundi*, in the style of the Greek artists of Italy, who got their living by painting Triptychs at Otranto, 100*l.*—*Grammatici Veteres*, containing several hitherto unknown works, written about 950, a small octavo volume, 51*l.*—*Prudentii Opera*, Sec. x., with most valuable various readings, and an unpublished poem by this Christian poet, 90*l.*—*Ermenrici Vita*, S. Sole Angli, Sec. x., 20*l.* In this life Ermenricus complains of people reading Homer and Virgil, an extraordinary fact, as no one would have thought that during the Dark Ages the taste for classic literature was still prevalent. Some valuable fragments, taken by M. Libri from books, to which they had served for waste fly-leaves, show the necessity of not considering such as worthless, brought from 10*l.* to 17*l.* per lot.—The classical manuscripts in this collection were extremely important. We may point out a few. *Ovidii Amatoria*, Nux, &c., Sec. xv., containing in the Nux alone eight entire lines hitherto unpublished, and in the other works a mass of varie lectiones, 45*l.* 10*s.*—*Ovidii Fasti*, Tristia, &c., Sec. xv., exhibiting important readings, 50*l.* 10*s.*—*Persius, cum Commentario*, Sec. x., one of the most valuable manuscripts of the author in existence, although only a thin octavo, 60*l.*—As might be expected from M. Libri's pursuits, his collection exhibits some interesting specimens of his love for the exact sciences. An unknown and

hitherto lost treatise of Galileo, *De Mundi Sphæra*, sold for 101*l.*, being in his autograph.—A curious manuscript of Kepler, also autograph, containing his course of private lessons when almost starving, sold for 19*l.*—Some autograph letters of Leibnitz, for 42*l.*—A curious collection of *Mathematici Veteres*, written in 1170, with date, and, besides containing writers hitherto unknown, remarkable as exhibiting Arabic numerals, the earliest yet discovered, sold for 100*l.*—The *Magic-Book of the wizard*, Michael Scott, so familiar to all readers of 'The Lay of the Last Minstrel,' sold for 10*l.* 10*s.*—A Collection of Designs for Ship-Building and Fortifications, by Sir Robert Dudley, created by the Duke of Northumberland, brought 51*l.*—Some curious and valuable Charts, usually denominated "Portulani," excited considerable competition, and realized 91*l.*, 61*l.*, 14*l.* 14*s.* and 8*l.* 10*s.*—The collection of Italian literature was extensive. A magnificent Petrarch, of the fourteenth century, brought 250*l.*—another, of the fifteenth century, 78*l.*—A Dante, Sec. xiv., brought 58*l.*—and another, of Sec. xv., 32*l.*—An autograph work of Tasso sold for 15*l.* 15*s.*—A Collection of Original Accounts connected with Pope Leo the Tenth, and most remarkable as showing his mode of raising a revenue by the sale of places, and mentioning, amongst other things, the sum of 32 ducats, paid to Raffaele for *Opere della Loggia*, sold for 25*l.*—Some curious Documents relating to the Inquisition, including the Process against the Abbess of Castro for incontinence with the bishop of the diocese, 8*l.*—that against the Suora Giulia, the Nun of the Belt, and her paramours, 10*l.*—A Cronica della Badia Fiorentina, 1418-60, unpublished, 18*l.*—Antonio de Dati's *Narrazioni*, 36*l.*—An old Geography, Sec. xv., containing also an account of England, especially of the Isle of Thanet, giving the etymology of *Britanni* quia *Bruti* sunt, brought 29*l.*—Some early French manuscripts produced extraordinary prices; for instance, two copies of the *Roman de la Rose*, both Sec. xiv., one sold for 32*l.*, and the other for 30*l.*—A Collection of *Rondeaux*, Sec. xv.-xvi., brought 40*l.*—A *Lay du Moigne*, more remarkable for its indecency than its verse, brought 11*l.*—The collection was also rich in Oriental manuscripts, of which we must be content to point out the following:—The Legend of the Paschal Feast, in Hebrew, Sec. xv., with illuminations, 108*l.*—and the Gospels, in Armenian, 98*l.*—The entire sale produced 6,783*l.* 1*s.*

THE QUEEN'S COLLEGE COMMISSIONERS.

2, Tanfield Court, Inner Temple.

I hasten to furnish you with the proofs which I think on very reasonable grounds—you require. The statements in my pamphlet are as follows:—
"Thus the Commissioners state, that 1,209 individuals entered the Colleges as matriculated students, besides 477 as non-matriculated students; making a total of 1,686 students. This statement is totally erroneous. I have now before me ample evidence that the Commissioners have overrated the numbers in every year, except 1849-50. Every one of the eight numbers given to the several sessions from 1850 to 1858 is wrong. In every instance the number given by the Commissioners is larger than the real number. * * The figures given in the report, and the accuracy of which I venture to challenge, are to be found in this table; they are the figures expressing the total number of students entering the three Colleges in each year. For instance, the Commissioners state that in the year 1851-52, 136 matriculated students entered; being 51 to Belfast, 53 to Cork, and 32 to Galway. The moment I saw these numbers published by the Commissioners, I knew that at least one of them was wrong. To my own knowledge, 53 matriculated students did not enter at Queen's College, Cork, in 1851-52. I have since ascertained the correct number, and I have also discovered that the numbers for Belfast and Galway are incorrect. I have found that not more than 34 matriculated students entered at Cork in that year, 43 at Belfast, and 28 at Galway. One of the 34 students had previously entered at Galway, and was counted by the Commissioners in the total for 1850-51; so that, on the whole, the total number entering in

1851-52 was 104, and not, as the Commissioners say, 136. The Commissioners state that 102 students entered in 1852-53. I am prepared to prove that only 86 students entered in that year; 33 to Belfast, 34 to Cork, and 19 to Galway. In a very large number of instances the same students are set down as having entered the College in two different years, and every one of these students is counted by the Commissioners as two separate individuals. In some cases the same person is counted as three distinct students in the total of the number entering. The Commissioners call marked attention to the number of students attending the College since the opening. That number is given, at page 365, as 2,759. I have in my possession unequivocal evidence that in this grand total the same individual students have been counted by the Commissioners seven and eight times over."

You are fully justified in regarding these as serious charges, and in demanding to see the evidence on which they have been made. That evidence is fortunately very simple. It requires no special knowledge of the subject to understand it. The Royal Commissioners say that 53 matriculated students entered at Queen's College, Cork, in the session 1851-52. The following is a list of the matriculated students that actually entered in 1851-52, taken from Mr. Whiteside's *Parliamentary Return of the 23rd of June 1857* (No. 124), page 13:—

Robert D. Fitzgerald	P. Mansfield
Robert O'Thompson	D. O'Connor
Henry Donovan	A. J. Walker
Patrick J. Molloy	James Kelly
Henry Bishop	William O'Meara
Robert T. Warren	James Morrough
Edmond Leahy	A. D. Kennedy
Charles Matthew	M. O'Brien
William B. Swan	W. Sharp
John Dugan	A. McCarthey
Alexander T. Roche	R. White
John G. Punch	J. S. Land
T. P. Windle	C. E. Lefebvre
Francis Meara	W. J. Tomkins
J. B. Morris	T. W. Bennett
Hugh Martin	J. J. Montgomery, and
J. M'N. Donnelly	James Lalor.

This list, it will be seen, comprises only thirty-four students. The Commissioners add more than fifty per cent. to this number, and return it as fifty-three. The nineteen students improperly counted by the Commissioners will, I venture to think, be found correctly enumerated in the following list (*Parliamentary Return*, page 12):—

James G. Punch	entered in 1850-51
William G. Ridings	" 1849-50
Edmond L. M. Larkin	" 1849-50
John Morrough	" 1850-51
William Barry	" 1849-50
Michael Cogan	" 1850-51
Patrick Sullivan	" 1849-50
Henry G. Ruby	" 1850-51
Edmond Mahony	" 1850-51
Florence MacCarthy	" 1850-51
Joseph A. Morrough	" 1849-50
William Starkie	" 1850-51
William Uncles	" 1850-51
Thomas Roche	" 1849-50
Jeremiah Moriarty	" 1849-50
Andrew Commins	" 1850-51
Christopher J. Loyde	" 1849-50
John Kingston	" 1850-51
Michael Hannan	" 1849-50

It thus appears that of the fifty-three new students returned by the Commissioners, nine had been already included in the numerical statement relating to the session 1849-50, and ten in that relating to the session 1850-51. I have similar lists in my possession with reference to the other colleges. I presume, however, that it is not necessary to go any further into detail. The mistakes extend to every session except the first, and to each year or class of each session. I have not been able to arrive at any definite opinion as to the total number improperly added to the real number of matriculated students. As I am desirous of avoiding anything like exaggeration, I will only venture to assert that the Commissioners have, on the whole, added about ten or eleven per cent. to the real numbers for the eight years from 1850 to 1858. I did not refer in my pamphlet to the mistakes the Commissioners have made in that important portion of their Report (page 34), in which they speak of the Religious Denominations of the Students. I may, however, take this opportunity of mention-

ing that, as far as I have been able to learn, they appear to have added nearly twenty per cent. to the actual number of Catholics. In one year at Queen's College, Cork, twenty-seven Catholics are stated to have entered, when, in fact, only fourteen entered.

With reference to the total number of students attending the Colleges since 1849, which is returned by the Commissioners as 2,759, and which, of course (as the Commissioners in a foot-note appear to allow), cannot exceed the alleged number of individuals entering, it will probably be sufficient to give a single instance of the repetition alluded to in my pamphlet. In this grand total it will be found that Mr. E. J. Casey is counted as a

1st year student in 1850-51	2nd year student in 1854-55
2nd " " 1851-52	4th " " 1854-55
3rd " " 1852-53	3rd " " 1855-56
3rd " " 1853-54	4th " " 1856-57

Allow me to add, that I did not in any way connect the mistakes of the Commissioners with the failure of the Colleges. When it is remembered that 165 scholarships are annually disposed of, and that the total number of officers in any year may amount to 260 (not counting the Senate and University Examiners), it will be evident that whether an annual entrance, for the three Colleges together, be 102, as the Commissioners say, or only 86 (or even less), as I venture to say, is really a matter of small moment as far as success or failure is concerned. The mistakes are certainly very serious; but they are serious only inasmuch as they throw a doubt on the general trustworthiness of the Report. I have done a disagreeable duty in calling attention to them, but I have not presumed to offer any opinion as to their origin. Still less would I presume to inquire whether they in any degree affect the official reputation of Lord Kildare, Sir Thomas Redington, and Mr. Gibson. That is a question altogether beyond my province.

JOHN POPE HENNESSY.

OUR WEEKLY GOSSIP.

THE Lord Mayor has issued cards for a literary and scientific reception at the Mansion House on Wednesday next.

The newly-instituted Examinership in English Literature and History in the University of London has been filled up by the appointment of the Rev. Dr. Angus, of the College, Regent's Park.

The general meeting of the Royal Asiatic Society, which was announced for the 9th inst. on the printed cards, is postponed to the evening of the 16th. Col. Sykes, M.P., the President of the Society, will deliver a lecture on 'Traits of Indian Character.'

The Annual Meeting of the Archaeological Association will take place on Wednesday next, the 13th of April.

The following gentlemen have been named by the General Committee on Ancient Wills as their Executive Committee:—Sir H. Verney, Bart, M.P., and Messrs. W. Tite, J. Heywood, J. Bruce, F. A. Carrington, Hepworth Dixon, T. Duffus Hardy, and F. Ouvry, with power to summon the General Committee, and to take such steps as may be deemed advisable to secure the end sought by the memorialists.

The Newspaper Press Fund has now taken definite shape. At a meeting on Saturday last, Mr. Hyde Clarke in the chair, it was resolved to divide the funds into a Provident Fund for the relief of members, and a Benevolent Fund, consisting of the donations of the public and of more general applications. This motion was carried unanimously. In consequence the members were able to make a donation of 10*l.* to the testimonial in memory of the late Wm. Weir. This is the first appropriation from the Benevolent Fund, and there could not have been one more worthy.

The Committee of the Sunderland Monument to General Havelock have selected from a number of models a design by Mr. Behnes. The model has the conventional commonplaces of our military portrait sculpture. Havelock stands in the field, with the great cloak, drawn sword, telescope, and bare head, which every general officer is condemned to endure in monuments, as a compensation for never having endured them in his life. Mr. Behnes has omitted none of the stage properties of his art; he gives us even that conventional stump

of a tree for his figure to lean on. This leaning backwards ill accords with the onward and impetuous haste of the hero's march. But then Mr. Behnes is a sculptor, and strength of character must bend to the laws of Art.

The second meeting of the Botanical Society was held on Wednesday, at the Gardens in Regent's Park. The weather was magnificent: the warmth of July with the tender softness and green of spring.

Madame Lola Montez (Countess of Landsfeld) appeared, on Thursday night, at St. James's Hall, as a lecturer on English and American character. A large audience welcomed her to London, and appeared to be highly amused by her rapid, sketchy and whimsical presentation of her subject. The lecture is announced for repetition.

The Edinburgh Philosophical Institution continues in a most flourishing state. First, as to money: its balance for the year is the largest ever known, though the buildings have been enlarged by throwing into them the rooms of an adjoining house. Next, as to the philosophy: the lectures have been more largely attended, and the books of the library more read. The volumes now number 12,000.

A pretty toy has been invented by Mr. Gorham, which he calls a Kaleidoscopic Top. The idea is to blend the primary colours by rapid motion, and then break them by an intervening card, cut into patterns. Some beautiful effects are produced by the top. At first it is rather complicated for a child, but grows easy with use. It is the sort of toy an indulgent schoolmaster will like to exhibit to his boys on a holiday afternoon.

A parliamentary paper was issued this week containing the minutes of the Decimal Coinage Commission from May 1, 1857, to March 1, 1859. It consists principally of letters from Lord Overstone with reference to the delay which took place in the preparation of the Report. There appears to have been some difficulty about getting the Commissioners together. When Lord Montagu's official duties at the Exchequer did not prevent him from attending, Lord Overstone's private affairs appear to have kept him away; and when Lord Overstone was able to be present, his colleague was unavoidably absent. On the 1st of last month the Commissioners assembled for the consideration of the draft reports. Lord Overstone submitted eleven resolutions, indicating very strongly his opinion in favour of our present system. The last resolution contains an admission which Mr. Yates and the International Association will read with pleasure. It is, "That duly weighing the foregoing considerations, it does not appear desirable under existing circumstances, while our weights and measures remain as at present, and so long as the principle on which their simplification ought to be founded is undetermined, to disturb the established habits of the people with regard to the coins now in use, by a partial attempt to introduce any new principle into coinage alone." We believe the International Association will concur with Lord Overstone as to the impolicy of any half-measures. These resolutions were not considered as Lord Montagu was absent, but it is generally understood that the final Report will shortly be issued.

At the last meeting of the Academy of Sciences M. Quatrefages presented a valuable report on the diseases to which silkworms have been liable during recent years. The leading features are, that in no case can disease be attributed to the mulberry leaves. The disease in silkworms is ascertained to be epidemic and hereditary, and thus the only means proposed to arrest the malady is to propagate worms from those eggs laid by healthy females exclusively.

We hear from Paris: "It is a well-known fact, that the Memoirs of M. de Talleyrand, according to his disposition, are to appear only thirty years after his death, which will be in 1868. But the heirs have already begun negotiations with publishers, who, of course, have had a glance at these papers, allowing others to have a peep over their shoulders. It is known now, that these curious Memoirs contain a very secret history of the house of Austria, and throw lights on Maria Louisa which are in the highest degree interesting. It is said that the heirs have been offered large sums by publishers, but still larger sums by others who are

not publishers, but who would be glad to buy and confiscate the history of the whole world. Yet the heirs have resisted the temptation, and will not deprive the spirit of the deceased of the pleasure of speaking the truth for once, at least, after his death. Who knows?"

The twenty-sixth session of the Scientific Congress of France will be held this year at Limoges. The Congress will open on the 12th of September, and the meetings will continue for ten days. There will be five sections, representing severally—the Physical Sciences, Agriculture and Commerce, Medicine, History and Archaeology, and Literature. The terms of membership are ten francs, which entitles each member to a copy of the volume relating to the business of the session. Among the subjects to be discussed, special attention will be directed to the celebrated Limoges enamels, and other works by the old Limousin artists. The prospectus promises a very instructive and agreeable *réunion*; and as Limoges is within a short distance of very beautiful scenery, autumn tourists may be glad to have so good an opportunity to visit that interesting old town.

Curious books fetch still a high price in Paris. At a late sale of some of the books belonging to M. Franck, the publisher, a copy of the *Rationale* of Durand, printed by Schoiffer of Mayence, on vellum (1459) and in bad condition, fetched 4,600 francs, 18*l.*—a fine copy of Justinian's Institutes, from the same press, and on vellum (1468), 5,400 francs, 21*l.*—a fine copy of the Decretals of Gratian, from the same press, also on vellum (1472), 2,900 francs, 11*l.*

In the 'Bibliothèque Charpentier' has appeared a new edition of the 'Mémoires du Cardinal de Retz,' by M. Champollion-Figeac, which surpasses all former editions by its completeness and accuracy. Among other things, it contains those passages which in the manuscript had been covered with ink, and which till now had always been withheld from publicity.

We hear from Madrid that the King had presided at the Junta to organize the Spanish-American Exhibition of 1862; likewise that a Junta had met at Madrid to decree a European competition for the building of a Cathedral in that capital. The Gothic style has been resolved upon, and the superintendence of the work is to be entrusted to the artist who sends in the best plan. One thousand piastres have been fixed for the second prize.

We read in the German papers, that in an old convent in Westphalia, the manuscript of Velleius Paterculus, which as late as in the sixteenth century was in the possession of the convent, but had been missed afterwards, has been found again.

The Belgian Home Ministry has taken up again an idea started in 1849, that of erecting a National Pantheon. M. Omételet proposed, then, to change the avenues of the Brussels Park into a Pantheon, by placing there the statues of persons famous in Belgian history, from Clovis, the Pepins, and Charlemagne, down to Clerfayt and the Prince de Ligne. The expenses of the statues, in white marble, are estimated at 170,000 francs; those of the busts, also in white marble, at 100,000 francs; and a colossal statue of Belgium, at 50,000 francs. The preliminary works have begun.

The palace in the Rue Ducale, at Brussels, which the town had offered as a residence to the Duke of Brabant, who did not accept the gift, is to be changed into a Museum for the works of living painters and sculptors, which are now dispersed here and there through the capital. Besides this, the great Art-Exhibitions every three years are to be held in this palace, and the principal room is to serve for a concert-hall.

Among the new Russian works announced for publication we notice a new and augmented edition of the works of Denis Vasilievich Davidoff, or Davidoff, which is to contain his autobiography—various essays on military subjects, among others on the interesting question, "Was it the frost which destroyed the Grand Army of 1812?"—and his correspondence with Walter Scott. Davidoff is mentioned with honour in a passage of Scott's *Diary*, printed in Lockhart's *Life*, in which the Russian is contrasted with Ugo Foscolo. "Ugly

as a baboon, and intolerably conceited," says Scott of Foscolo, "he spluttered, blundered, and disputed, without even knowing the principles upon which men of sense render a reason, and screamed all the while like a pig with a knife at his throat." He then proceeds to mention a "foreigner of a different caste."—"There was lately at Abbotsford, and is here for education just now, a young Count David-off, with his tutor, Mr. Collyer. It is quite surprising how much sense and sound thinking this youth has at the early age of sixteen, without the least self-conceit or forwardness. On the contrary, he seems kind, modest, and ingenuous. To questions which I asked about the state of Russia, he answered with the precision and accuracy of twice his years." Sir Walter was partial to the Russians. In a life of him, which we recently glanced through in a Russian periodical, we found quoted the verses which he composed to greet the Grand Duke Nicholas, afterwards the Emperor Nicholas, on his visit to Edinburgh. They are singularly unpoetic:—

Hail, then, hail, illustrious stranger,
Welcome to our mountain strand,
Mutual interests, hopes, and danger
Link us to thy native land.
Poeman's force or false beguiling
Ne'er our union shall divide,
Hand in hand while peace is smiling,
And in battle side by side.

The cause of education in England suffered last week by the death of Mr. Horace Grant, at the age of fifty-nine. He was one of the merit-appointed civil officers, who have honoured the service of the East India Company, and he served in the Examiner's Office where State Papers were constructed, under such superintendence as that of the late Mr. James Mill, of Mr. John Stuart Mill, and Mr. Peacock. Being compelled to resign on account of the failure of his health, which he never regained, Mr. Grant was led to take a more than mere theoretical interest in the education of children. He found grievous defects in the construction of most of the works for that purpose in vogue about a quarter of a century ago. The chief fault of these works was, that they were calculated rather to display the knowledge of the writers, than to interest the children. Mr. Grant framed lessons and wrote them out, on this principle:—that each lesson was by its own intrinsic interest to sustain the attention of the learner. He borrowed children for the purpose of his trials and observations, in which he noted that from the physiological irritability of children, their capacity of sustained attention is of varying stages of growth, requiring more adaptation than practical educators had heretofore given to them; that for the children of one age five minutes of attention at one time was as much as should be expected; from others more advanced, ten minutes' lessons; from others, half-an-hour, and so on. He extended his observations by circulating in manuscript the lessons he had tried amongst intelligent mothers and governesses, and by obtaining the results of their experience. He printed no lessons which had not been carefully tried on numerous specimens of children of the ages and classes intended to be taught. Simple as the mental conditions requiring to be dealt with might appear to be, they required the service of an accomplished practical metaphysician, which he was, to deal with them successfully. Amongst the works of Mr. Grant, systematically graduated upon experience and observation of the capacities of children, may be mentioned his exercises "for the senses for young children," his "first stage of arithmetic for young children," his "second stage of arithmetic for schools and families," his instructions for children in geography, his instructions in colour, in drawing, and in writing, with his instructions to mothers and to the teachers of children in directing the lessons. He did not write for profit, of which he was not in need, but for the advancement of educational science and for the avoidance of mental pain to the pupils. All crying, all manifestations of pain in the pupils, all violence, punishment to coerce an unwilling attention, he held to be evidence of bad teaching or bad training. Mr. Grant's labours were original and independent. In their value they approximate to those of Pestalozzi. He was more precise and

practical than Mrs. Marcet, if not so amusing to readers. He would rank with the Abbé Gaultier. Mr. Grant's advanced stage of arithmetic is at the same time practically an exercise in logic and mental training. His works were originally published by Mr. C. Knight, but the copyrights are now in the hands of different publishers.

BRITISH INSTITUTION, Pall Mall.—THE GALLERY for the EXHIBITION and SALE of the WORKS of BRITISH ARTISTS is OPEN DAILY, from Ten till Five. Admission, 1s. Catalogue, 6d. GEORGE NICOL, Secretary.

THE NEW SOCIETY OF PAINTERS in WATER-COLOURS OPEN their TWENTY-FIFTH ANNUAL EXHIBITION on MONDAY the 18th inst., at their Gallery, 23, Pall Mall. JAMES FAHEY, Sec.

FRENCH EXHIBITION, 130, Pall Mall.—THE SIXTH ANNUAL EXHIBITION of PICTURES, the Contributions of Artists of the French and Flemish School, is NOW OPEN.—Admission, 1s.; Catalogues, 6d. each. From Nine till Dusk.

EXHIBITION of the WORKS of DAVID COX, comprising Paintings, Water-Colour Drawings, Sketches, &c. Open daily, from Ten till Five, at the GERMAN GALLERY, 168, New Bond Street.—Admission, 1s.; Catalogue, 6d.

By order of the Committee.

Mr. CHARLES DICKENS will READ, at ST. MARTIN'S HALL, Long Acre, on WEDNESDAY in PASSION WEEK, April 29, THE CHRISTMAS CAROL and THE TRIAL from PICKWICK. On Easter Monday, The Poor Traveller, Boots at the Holly Tree Inn, and Mrs. Gamp. On Easter Tuesday, The Poor Traveller, Mrs. Gamp, and The Trial from Pickwick. The Doors will be opened for each Reading at Seven. The Reading will commence at Eight. Places for each Reading: Stalls (numbered and reserved) 4s.; Centre Area and Balconies, 2s.; Back Seats, 1s.—Tickets to be had at Messrs. Chapman & Hall's, Publishers, 193, Piccadilly; and at St. Martin's Hall, Long Acre.

Dr. KAHN'S MUSEUM, top of the Haymarket (open for Gentlemen only).—Dr. Kahn will deliver Lectures daily, at Three and half-past Eight, at his unrivalled and original Museum, on important and interesting topics in connexion with Anatomy, Physiology, and Pathology (vide Programme). Admission, 1s.—Dr. Kahn's Lectures, &c., free by post for twelve stamps, direct from the Author, 17, Harley Street, Cavendish Square.

SCIENCE

SOCIETIES.

ROYAL.—March 31.—Sir B. Brodie, Bart., President, in the chair.—The following papers were read:—"The Higher Theory of Elliptic Integrals," by F. W. Newman.—"On the Comparison of Hyperbolic Arcs," by C. W. Merrifield, Esq.—"On the Oxidation of Glycol and on some Salts of Glyoxylic Acid," by Dr. Debus.

ASTRONOMICAL.—March 11.—The Rev. R. Main, President, in the chair.—J. J. Mellor, Esq., C. E. Smith, Esq., Rev. F. B. Harvey and J. Clarke, Esq. were elected Fellows.—Mr. Main gave some biographical particulars about the late Director of the Radcliffe Observatory.—"On the Silvering of Glass Specula," by Warren De La Rue, Esq. and Hugo Müller, Esq.—"Results of Observations of Small Planets, made with the Transit Circle at the Royal Observatory, Greenwich, during the months of January and February, 1859, communicated by the Astronomer Royal."—"Extracts from a Letter to Mr. Carrington, from Dr. C. H. F. Peters, of Hamilton College, U.S."—"On the Movement of the Solar System in Space," by G. B. Airy, Esq.—"Note on the Development of the Disturbing Function in the Lunar Theory," by Sir J. W. Lubbock, Bart.—"Note on a Group of Solar Spots observed on the 23rd of February, 1859," by W. R. Birt, Esq.—"On some Indications of Rotation in a Solar Spot," by W. R. Birt, Esq.—"Note on Saturn's Ring," by the Rev. W. R. Dawes.—"Observations of Donati's Comet taken at Mussoree in India," by Capt. Tennant, R.E.—"Description of an Improvement in the making of large Reflecting Telescopes with Silvered Glass Specula," by M. Léon Foucault.

SOCIETY OF ANTIQUARIES.—March 31.—O. Morgan, Esq., V.P., in the chair.—Mr. T. G. Faussett, Mr. D. D. Hopkyns and Mr. E. Pretty were elected Fellows.—The Rev. T. Hugo exhibited fragments of Samian ware found in London.—Mr. Robertson Blaine presented a drawing of a Cromlech near Gadara on the east of the Jordan.—Mr. E. Waterton sent for exhibition three finger-rings from his collection.—The Silver Cup presented by Samuel Pepys to the Clothworkers Company was exhibited by permission of the Master and Wardens.—Mr. Bruce, V.P., read "Observations on a MS. Relation of the Proceedings in the last session of the Parliament holden in the fourth year of King

Charles, A.D. 1628, belonging to the Earl of Verulam."—Mr. J. Gough Nichols read a communication entitled "Some additions to the Biographies of Sir John Cheke and Sir Thomas Smith."

BRITISH ARCHAEOLOGICAL ASSOCIATION.—March 23.—T. J. Pettigrew, V.P., in the chair.—G. Patrick, Esq., was elected an Associate.—Mr. Halliwell presented a Tradesman's Token—William Wilkeson, in Lambeth, 1668. On the reverse two men are represented carrying a barrel by the aid of a cowlstaff.—Mr. Forman exhibited a Steel Key, having in its stem an ornamental pillar, which admits of being turned round by a knot or button, surmounting the pyramidal capping of the stem. It belongs to the early part of the reign of Henry the Eighth.—Mr. Forman also produced the Lock of a snaphaunce musket of iron, plated with silver, elegantly chiselled, gilt, and set with coral, coloured paste and glass. This belongs to the Elizabethan era.—A triple-barrelled Firelock Pistol was also exhibited by Mr. Forman. The russet barrels and lock are inlaid with gold foliage,—a beautiful specimen of the reign of James the Second.—Mr. Gunston exhibited a very rare Halfpenny of Elizabeth, having a portcullis, with a woolpack above it as the Mint-mark.—Mr. G. Adams exhibited a Roman Weight of bronze and fine workmanship, offering a bust of the young Hercules,—also, a statuette of Jupiter, a Florentine bronze of the fourteenth century.—Mr. Syer Cuming read a paper, "On the Borachio and Leather Bottle," and exhibited numerous fine specimens from his own collection, and those of Mr. Wills and Mr. Forman.—Mr. Pettigrew read "Notes on the Ancient Palace at Clarendon, Wilts," the remains of which had been visited at the late Congress.

ARCHAEOLOGICAL INSTITUTE.—March 4.—Octavius Morgan, Esq., M.P., in the chair.—A communication was read from the Architectural and Archaeological Society of Buckingham.—Dr. Johnson, of Shrewsbury, forwarded a report on the excavations which had been undertaken at Worcester, the ancient Roman City of Uriconium on the banks of the Severn, in consequence of a subscription that had been commenced with that object at the Shrewsbury Meeting of the Institute in 1856. Several mosaic floors and the remains of various chambers of a residence were brought to light, and numerous coins and minor articles, which have been deposited in the Shrewsbury Museum.—Mr. J. G. Waller exhibited rubbings from a sepulchral brass at Ypres, representing the five ages of human life.—Mr. Albert Way gave an account of various portraits of the Honing family exhibited by J. W. Russell, Esq., Accountant General, Mr. Campion, of Danny Park, Sussex, and Mr. D. Laing. A curious picture of the time of Queen Elizabeth representing the whole family is in the possession of the Marquis of Donegal; and from this was taken a copy which Mr. Bowyer Nichols also exhibited. Both Mr. Russell and Mr. Campion possessed duplicates of a military commander belonging to the same family.—The Rev. W. H. Gunner contributed a notice of John Fromond, steward to William Wykeham, and benefactor to Winchester College.—Mr. Arthur Trollope detailed the recent discovery of Roman remains at Lincoln.—and the Rev. S. Birmingham gave an account of a Roman mosaic pavement found at Curdal, Hampshire.

April 1.—Lord Braybrooke in the chair.—Dr. Johnson, of Shrewsbury, continued his account of the excavations at Wroxeter.—The Rev. C. Bingham laid before the meeting an inventory of the effects of R. Bingham, of Melcombe Bingham, Dorset, in the fourth year of Queen Elizabeth.—Mr. W. Clayton communicated the recent discovery of Roman remains near Dover.—The Rev. J. W. Austen contributed an account of objects wrought in Kimmeridge coal found at Parington.—Mr. E. Waterton exhibited and described seven cardinal's rings.—Mr. W. B. Smith exhibited an ancient sword-blade, probably Danish.—A bronze vase and stone celt were contributed by Mr. R. Brackstone.—A copy of the Survey of the Roman wall, carried on at the expense of the Duke of Northumberland, and presented by his Grace to the Insti-

tute, was laid upon the table.—Messrs. Lambert and Rawlins exhibited a tall "Wilkom" cup, of silver gilt, bearing date 1717. The cover is surmounted by a standing figure in armour, with banner and shield, having on the former a tier-laid crucifix, with the name Johan Heinrich Schrader. German verses are inscribed round the border of the cover, and the names of the brotherhood follow beneath the rim of the cup. Around the sides are hung, from lions' heads, thin flat shields, each bearing a distinct mortuary device, minutely engraved. These shields play an important part in the general shape of the cup, which, as a whole, is remarkably graceful. The silvery jingle, too, when moved about is even harmonious.—Two other silver gilt vessels, a ciborium, and a peg-tankard, of elegant workmanship, the former remarkable for the wood-carving treatment of the large bold ornaments, were exhibited.—The Carlisle Meeting was announced to be fixed for the week commencing July 26.

ENTOMOLOGICAL.—March 7.—Dr. J. E. Gray, President, in the chair.—The Rev. E. Lewis was elected a Member.—Mr. Douglas exhibited a large collection of Coleoptera, chiefly Staphylinide, taken during the last month near Lee, and a specimen of *Rhyzophagus politus*, a species new to Britain, from the same locality.—Mr. Stevens exhibited some Pieride from Siam, and some beautiful *Microlepidoptera* from Moreton Bay, also two specimens of *Petasia nubeculosa*, which had passed two winters in the pupa state.—Mr. Westwood exhibited a drawing of the larva of a species of *Thereva*, found by Mr. Mitford preying on the larva of *Aleucis pictaria*, the insect is very remarkable in having each of the abdominal segments divided transversely by an impression which gives it the appearance of double the usual number of joints. Mr. Westwood also exhibited some insects said to be very injurious to the Coffee plantations in Ceylon, whence they had been forwarded to him by Herr Neitner, consisting of a species of *Coccus*, a small Dipterous insect apparently of the genus *Agromyza*, and a minute moth, allied to the European *Gracillaria*.—Capt. Cox exhibited some fine drawings of the larve of *Carpocapsa saltatana*, *Nyssia hispidaria*, &c.—Mr. Stevens exhibited, on behalf of Signor Di Tivoli, some spiders, larva of Lepidoptera, and other insects preserved by immersion for a short time in a chemical solution, which had the effect of hardening them; in most instances the form and colours were well preserved; he stated that the inventor wished to dispose of the secret of preparing them.—Mr. Adam White communicated some extracts from a letter received from Mr. C. P. Gloyne of the Coleoptera found in the neighbourhood of Geneva.—Mr. Stevens read a letter just received from Mr. Wallace, dated Balchian, Moluccas, October 29th, 1858, in which he announced the capture of many new species of Coleoptera, especially Longicornes, a beautiful new *Papilio* allied to *P. Ulysses*, &c.—The Secretary read a letter which accompanied a present of some living larva of a species of *Curculio* feeding on poppy seeds, sent from Calcutta by Sir Jamsetjee Jejeebhoy.—Part I. of the Fifth Volume of the Second Series of the Society's *Transactions* was announced as published.

INSTITUTION OF CIVIL ENGINEERS.—March 29.—J. Locke, Esq., M.P., President, in the chair.—The whole of the evening was occupied by the discussion, commenced at the last meeting, of Mr. Jackson's paper 'On the Melbourne Gravitation Water Works.'

April 5.—J. Locke, Esq., M.P., President, in the chair.—The following Candidates were elected:—Messrs. W. Atkinson, M. B. Jackson, W. Martineau and J. R. Walker, as Members; and Messrs. L. Angell, W. H. Barry, H. H. Ford, J. Mansergh, J. C. Marillier, J. B. Meredith, W. Murray, and H. J. Yeatman, as Associates.—The following papers were read, 'On a new system of Arle Boxes, not requiring lubricating, and without liability to heating,' by M. Alphonse de Brusaute.—'On the Permanent Way of the Madras Railway,' by Mr. Bryce McMaster.

ROYAL INSTITUTION.—April 4.—W. Pole, Esq., M.A., Treas. and V.P., in the chair.—Sir T. F.

Buxton, Bart., J. S. Glennie, H. W. Hart, J. Hopgood, J. H. Le Marchant, A. G. Puller, C. Ratcliffe, and W. Salmon, Esqs., were elected Members.—The Secretary announced that the following arrangements had been made for the lectures after Easter:—Seven lectures, 'On the General Facts and Leading Principles of Geological Science,' by Prof. J. Morris.—Seven lectures, 'On the Seven Periods of Art,' by A. H. Layard, Esq.—Seven lectures (in continuation), 'On Modern Italian Literature,' by J. P. Lacaita, Esq.—The after Easter Friday Evening discourses will be delivered by Dr. R. Druitt, Mr. W. Hopkins, Dr. J. H. Gladstone, Mr. W. Pengelly, and Profs. Huxley, Tyndall and Faraday.

SOCIETY OF ARTS.—April 6.—P. Graham, Esq., in the chair.—The following gentlemen were elected Members:—The Right Hon. Lord Abinger, Messrs. H. N. Nissen and J. J. Smith.—The paper read was 'On Embroidery by Machinery,' by Mr. G. Wallis.

MEETINGS FOR THE ENSUING WEEK.

- MON. Geographical, 8.—Brief Remarks upon the Isthmus of Suez, by Commander Pim.—'On a New Projection of the Sphere,' by Sir G. H. Peters.—'Notes on the Lower Danube,' by Major F. Stokes.
- TUES. Syro-Egyptian, 7½.—Information regarding the Sixty-four Apis found in the Vault of the Serapium, by Mr. Sopwith.—'Explanation of the Mode in which the Granite Sarcophagi which contained the Mummy of the Apis was lowered into its Place in the Vault of the Serapium, and of the Means proposed by Mr. G. Stephenson for raising it,' by Mr. Bonomi.
- Institution of Civil Engineers, 8.
- Zoological, 8.
- ROYAL INSTITUTION, 3.—'On Fossil Mammals,' by Prof. Owen.
- WED. Society of Arts, 8.—'On Prof. Hughes's System of Type-printing Telegraphs and Methods of Insulation, with Special Reference to Submarine Cables,' by Mr. Hyde.
- Graphic, 8.
- British Archaeological Association, 4.—Annual General.
- THURS. Society of Antiquaries, 8.
- Royal, 8.—'On the Means by which the Actinia kill their Prey,' by Dr. Waller.—'On the Double Tangents of a Plane Curve,' by Mr. Cayley.—'On the Action of Acids on Glycol,' by Dr. Simpson.
- Philological, 8.
- ROYAL INSTITUTION, 8.—'On Pneumatics,' by Prof. Tyndall.
- FRI. Royal Institution.—Meeting at 8.—Lecture at 9.—'On the Consolidation of Lava on Steep Slopes, and on the Origin of the Conical Form of Volcanoes,' by Sir G. Lyell.
- SAT. Royal Institution, 3.—'On Modern Italian Literature,' by Mr. Lacaita.

FINE ARTS

FRENCH EXHIBITION.

THE best picture in the Sixth Annual French Exhibition is, beyond all doubt, *The Early Days of the Reformation* (No. 108), by M. Leys, a medallist at the Universal Exhibition. It is a quaint, earnest work, with figures in the Holbein dress, and represents Wiesseling, a carpenter of Antwerp, secretly expounding the Scriptures to a small congregation of citizen-Reformers in his timber-yard in that city. It is cold, neutral, but not unpleasing in colour; but it appears harder and cruder than it is from a vile habit the artist apparently has of outlining his figures with black or some dark brown, the iron edge of which no subsequent painting seems to soften or erase. There is something new and refreshing in the learning and care with which the painter has collected and used his examples of the Holbein dress,—the club-cropped hair, the furs, the hanging sleeves, the wimples, the broad-toed shoes. The painting is full of thought, and the faces show how well the artist has studied the physiognomy of the age,—the hard, square, logical brow, the prominent cheek-bones, fleshy jaw, and the large nose,—of which Francis the First was the type and caricature. The carpenter stands up in a quiet, reasoning attitude under a tiled pent-house, on whose roof the houseleek bunches. His congregation, serious, quiet, and unatitudinizing, sit round him on old-fashioned seats, or stand in an outer circle, grave and patient. There are all classes, burghers and nobles, ladies and servants; and the caution implied in their assembly is shown by the parleying care with which a woman opens the door of the yard leading into the street. The surface-painting, which is flat, cold, and not by any means memorable, is best exemplified in the grey fur of the cape worn by one of the listeners, whose back faces us, and in the figured stuffs and patterning of others of the spectators. There is something very admirable in the sort of young Earl of Surrey, in a pounced murray suit, who

straddles in front of the preacher,—in the stolid sort of Gretchen who sits on the dresser or work-bench, near where the sawn deal planks lean and bend,—and in several of the Sir Thomas More heads scattered here and there. With many faults, and with all its quietness, there is more religion in this quaint picture than in half the thunder-and-lightning Babylons Martin ever crazed over. There is a reasoning force in every figure, and, thank goodness! for once, no meretricious pretty faces or posturing ruffians. M. Leys's other picture, *Scene from the Siege of Antwerp* (109), is a mere trick of varnish, quite without feeling. It is a shining, Japanese cabinet-picture, devoid of all real thought or character.

Mlle. Rosa Bonheur, the great Athene of the French school, sends us nothing this year but a trimly-painted little study of *Sheep in a Breton Landscape* (19), the sheep, of course, admirable, firmly painted, and highly finished, but in a murky landscape, without air. A dark grey brown and an opaque heavy green, are but poor representations of the living emerald of grass, and the perpetual brightness and variety of natural surface. French people seem to paint with a London fog in their eyes, while we poor suicidal hypochondriacs mix our colours with French sunshine and blue air. Mlle. Rosa's *Apple-Tree and Cherry-Tree in Blossom* (20, 21), but for a certain springy lightness and self-support in them, were not worth exhibiting. People who see more, and not those who see less, than others should paint the roses, wealth of spring, the tiny shells and cups of pink and white, the peachy carnations, and the red flushes of spring blossom.

M. Bida's Eastern drawings are admirable as ever, picturesque, accurate, and well drawn. The *Albanian Baker* (14) is nonchalant,—the *Arnavat Soldier* (15), bristling with knives and pistols audacious as our old friend Anastasius,—and the *Cairo Donkey Driver* (16), knavish and restless as could be wished. His most ambitious scene is that of *The Egyptian Recruits marching from their Village* (13), a picture which the French Empress has wisely bought. There is admirable motion and sentiment about the figures in the drove of sullen or fierce recruits that the Arnauts are driving on through a cloud of dust with noisy curses and heavy swipes of the Kurbash. The Arab boy bringing one fainting wretch a calash of water is finely introduced, and the children and unfeeling spectators are as cleverly drawn as the slaves themselves are cleverly contrasted, both in form, age, and dress. M. Delcroix's pupil deserves well of all Eöthens.—M. Couture's little, delicate study for his grand, Poussinish picture of *The Desecration of Rome* (41) deserves perusal. The riot is rather Bacchanalian and indecent, but then it is classical, the *illuminiati* say, and the composition is so varied and fine.—M. Frere has been over-praised by one who frames his own dreams, and then looks through them at the pictures he criticizes. Still, about M. Frere's works there is always a simple poetry which if bald is touching—if small is pure. He seems to love the poor, and he knows all the prettinesses and humours of children. But then he has no fun like Mulready and no robustness and animal spirits like Webster. His pictures, *Toilet* (57), *Breakfast* (58), *Artisan's Family* (59), *Cut Finger* (60), *Wood-Gatherers* (61), *Evening Prayer* (62), are all good. M. Frere's style of painting is the most insipid and joyless we ever remember seeing. He lives in a sunless world and pastes his dull paint on when he should fret and flick it. Yet what pretty importance in the little girl tying up the cut finger! What childish kingliness in the little boy being fed! What pretty bustle and young housewifely care in the little girl airing the baby's "things" at the humble stove!—M. Meissonier, the Gerard Dow of French *boudoir* art, has nothing here but a crayon drawing of a *Mousquetaire* (115). When will this engraver in paint begin to think and to use his art for some higher purpose than fidgetting for weeks at a cavalier's red wave of a feather?—M. Veyraat's *Shoeing a Horse* (171) is not bad in colour, and is nice in finish.—M. Gallati's picture of *The Brussels Archers paying the Last Respects to the Counts Egmont and Horn* (74) is one of those blood-

smeared subjects the French delight in. This, we fancy, is the study for a well-known picture,—and if it is so, it should have been stated in the Catalogue. Some painters think that to be horrible is to be powerful, when it is generally only to be simply disgusting. The picture without the two bodies with the detached heads would be romantic enough, but the colour again is hot and unpleasant.

All M. Troyon's pictures have a certain degree of hard, careless power, but the colour is heavy and unbearable. His best pictures are the rather dull *Country Fair in France* (147) and *Cattle Driven to the Pond* (149). As for the *Rainbow* (150), fancy a Frenchman painting a rainbow, with all the drawing and no colour. The sheep and goat in the Fair scene are, though rather gritty, strong and good; but the grey horse to the right seems smoothed out of grey granite, so hard and bloodless is he. The men in blouses are not much thought out, and the sky is the old conventional party per pale of grey and blue. The cattle and the brook are much more forcible, particularly the dun half black cow in the foreground.—There is a good deal of poetry about M. Boquet's *Sunset in the Bay of Naples* (25), though not much strength. The sun seems trying to look like the moon: perhaps making it the sun at all was an after-idea of the artist. The blue of the distance melting into the blue of the sea that washes in like liquid moonlight in rippling curves is finely felt. It is a good deal in the manner of Guérin. The upper notes of M. Boquet's mind are good, but he wants more chest voice.—M. Brillon's *Rembrandt in his Studio* (39) is a delicately little figure painted apparently merely to try the old effect of focussing the single light in a picture on a face not worth the trouble.—M. Fortin's *Robinson Crusoe* (54) is a thoughtful picture of a Breton woodman with the name given to it to suit the English market, the atmosphere being peculiarly cold and untropical. There is a grave power in the way the loose faggot roof is painted, but the name looks very much like a trick.—M. Chavet's *Chess Players* (39) are nicely painted in the manner of Meissonier, even to the disagreeable hot red-brown with which he tarnishes his faces.—In the same brown style, but with more power, less niggles and purer painting, are M. Gérôme's miniatures—*Albanian Soldier* (77) and *Armat Soldier Drinking* (78).—M. Frère's Eastern scenes (63 to 71) are interesting, but petty in style. About all of them there is a yellow, hot dust-fog, through which break out spectral camels with their long, snaky necks.—M. Lafon's *Odalique* (92) is one of those subjects the French (without competition) have made so peculiarly their own.

M. Lambinet's works, though monotonous and nothing wonderful, being mere churchyard work after our own laughing school, are brighter than French out-door art generally.—In *Wrexham Church* (96) the green is pleasant.—There is something simple and pure about M. Willems's *Young Artist* (172).—Mr. Wyld's *Landscape* (174) is as usual strong; but M. Ziem's large picture of *Venice* and the *Grand Canal* (175) is very hollow and pretentious. The blue water is smearedly painted, and the rigging of the vessels is fretted and broken. There is no honesty or exactness in a single portion of this large and meretricious work.—M. Tassaert's *Last Prayer* (143) is a painful picture, representing a scene that we think is always happening in Paris garrets, and that the French think is always happening in London attics. A mother and daughter are suffocating themselves with charcoal, driven to the crime by poverty and despair. The coals smoulder cruelly bright; the only light is from a roof window, felt but out of sight. The girl writhes in dying agony, but the mother, passing calmly, turns her eyes to a little picture of 'The Virgin and Child' on the wall.—M. Brion's large, empty, colourless picture of *Early Morning on the Rhine* (31), with its huge raft and struggling boatmen, is rather an instance of "great cry and little wool." There is no sentiment, no story, no colour, no expression. There is a certain bustle and wasted energy, and that is all.—M. Englehardt's *Lac des Quatre Cantons* (50) has good points of colour,—and so has M. Girscher's *Waterfall in Switzerland* (79).—M. Isabey's *Old Fishing Smack* (91), though a little

too brown, is nicely painted, the touch racy, brisk, true, and fresh.

FINE-ART GOSSIP.—No one picture of commanding interest, such as Mr. Frith's 'Derby-Day,' or Mr. MacIise's 'Marriage of Strongbow,' is likely to grace the Academy walls in May; and the young men will this year have a chance, not often permitted them, of carrying off the prize of public favour. Yet the known prospects of the Academy Exhibition are not discouraging. Mr. Augustus Egg has a large picture, 'The Night before Naseby,'—Mr. E. M. Ward another scene illustrative of the sentimental side of the French Revolution, 'Marie Antoinette in the Conciergerie,'—Mr. Philip one of those Seville pictures, of which the public never tire,—Mr. Faed an ambitious Canadian cottage-scene, called 'Sunday in the Backwoods,' and a lesser picture from Scottish life,—Mr. Clarkson Stanfield two or three of his transcripts from the sea-coast,—and Mr. David Roberts two or three works in his well-established style.—Mr. Millais has some garden painting and spring blossoms of decided Pre-Raphaelite finish,—Mr. E. Cooke has his accustomed sea-pieces,—Mr. Rankley has a domestic subject, a clergyman and his wife on the eve of parting from their parish,—and Mr. O'Neil the companion picture to his 'Eastward Ho!' of last year.—Mr. Frith has only one picture—a portrait of Mr. Charles Dickens.

The Artistic Copyright Committee of the Society of Arts have put forth a circular statement of the main provisions of their bill, and the reasons on which they are based. We give their summary in their own words:—"The tendency of the proposed new Copyright Bill, and its advantages to the buyers of pictures, it is believed, will be:—1. To define clearly the rights and property of patrons of Art and artists. 2. To prevent the unnecessary and almost indefinite retention of pictures by engravers, for their exclusive benefit, though at great risk to the owner. 3. To increase the value of all good pictures, by a system of easily enforced penalties for the production of spurious copies. 4. To apportion properly and to define clearly the property in pictures, first to the owner and original buyer of the picture, then to the licensed reproducer, to the benefit, it is believed, of the buyer and the artist. And lastly, by securing the rights of artists in their pictures, to encourage the production of works of the highest class to the great benefit of our National School of Art."

Seven new pictures were exhibited in the National Gallery on Saturday last. Six are by old masters; but the seventh, a modern work by a living Belgian artist, is so out of keeping with the rest, that we can only regard it as holding a temporary position. This picture, by J. L. Dyckmans, of Antwerp, representing a blind old man supported by a child at the foot of some church-steps, is very effective; but essentially of a class best adapted for the South Kensington Collection. Indeed, as the most public announcement of Miss Jane Clarke's bequest to the nation, its present location can alone be justified. In the entrance-hall to the left, the eye is caught by an altar-piece of gilt framework, forming two gables, with projecting piers or pilasters at the sides, inclosing various panels, with figures of the school of Andrea del Castagno. It formed part of the Lombardi Collection, but was not exhibited at first with the rest of the pictures. The two principal central panels contain whole-length standing figures of St. Michael, whose scales are typified here by a single golden bowl in his left hand, St. John the Baptist, a Bishop, and a female Martyr. Above, in the two gables, are smaller figures of the Virgin and St. John sorrowing; and below them, in two roundels, are the Archangel Gabriel and the Virgin, so placed as to represent the Annunciation. The pilasters are adorned on each side with a series of small saints, one over the other, viz., St. Ansano, St. Peter, St. Benedict, St. Romualdo, St. Catherine, St. Jerome, St. Paul, and the Magdalen. In the left-hand room, at the head of the stairs, will be found a small picture on a gold diapered ground, representing St. Francis, by Filippo Lippi. The Saint is represented standing on a marble slab, contemplating a crucifix. It is

dated A.D. M.CCCCXCII. Five little angels, with musical instruments, stand upon little clouds on each side of his head. The picture was formerly in the Costabili Collection, at Ferrara.—A full-length figure, on a larger scale, of St. Dominic preaching, standing on a table covered with red cloth. He holds an open book in his left hand, and points upwards with the right. Above his head is a small figure of the Saviour, enthroned in a vesica-gloria, with three angels on each side holding emblems of the Passion. Behind St. Dominic is the pier of a ruined arch, and across it is suspended a crystal and coral rosary. The colours of this picture are remarkably clear and intense. It is attributed to Marco Zoppo, and comes from the same collection as the preceding.—The Marco Basaiti presents a perfectly naked Infant Christ lying on the knees of the Virgin, who, with downcast eyes, folds her hands in prayer. The background forms the principal charm of this picture. Nothing of Bellini's exceeds it. The pure daylight colour and freshness of the scene breathes of reality in a Southern climate. The moated castle, with its square towers and embattled walls, the goats, oxen and herdsmen, are all depicted with marvellous fidelity; and the tall woman behind the oriental well clearly shows the acquaintance of the artist with those countries in which Bellini is known to have travelled. The minute finish of the layers of debris strewn the fields show again that our Pre-Raphaelites have done nothing new; and the contest between the stork and the crane beneath a tree is depicted to the life. The picture comes from the collection of Signor Farina, at Florence.—The 'Madonna and Child,' by Cima da Conegliano, signed IOANNES BAPTISTA . P., is a singular picture, and wanting both in that compactness and repose which characterize most of the older Venetian painters. The child standing on his mother's knees seems literally walking away from her. There is also that strain and unpleasant appearance about his eyeballs, which appear in many of Conegliano's works. The landscape has by no means the same charm as in the preceding picture. It was purchased from M. Roussele, in Paris.—The 'Entombment of Christ,' by Palmesano, formed originally the upper part of an altar-piece, which is now at Forlì. It was purchased at Rome from Signor Gismondi.—'Portrait of a Lady,' a half-length figure in green dress, with golden hair, is a pleasing relief to the dryness of the previously-named masters. It is by Zelotti, a contemporary of Paul Veronese, and affords a striking instance of facility of execution. Purchased at Rome from Signor Menchetti.

The Belgian Government in the last number of its *Moniteur*, invites native and foreign artists to send in Cartoons adapted for pictures on walls, as it intends opening an Exhibition for them at Brussels in the course of the summer. The first German painters, as Cornelius, Von Kaulbach, Overbeck, Schnorr, &c., have already promised to send some of their works to the Exhibition. Notices are received by the Belgian Home Ministry up to the 1st of May, addressed to the Direction des Beaux-Arts.

MUSIC AND THE DRAMA

MUSICAL UNION.—H.R.H. the PRINCE CONSORT. Patron.—Tickets will be issued in the course of the Week. Dates of the Matinees, are Tuesdays, May 3, 17, 24, 31; June 7, 21, 28; and July 5. Members having nominations to send the Names and Addresses to the Director, J. ELLIS, 20, Harley-street.

SACRED HARMONIC SOCIETY. Exeter Hall.—Conductor, Mr. Costa.—On WEDNESDAY NEXT, April 13, will be performed Handel's MESSIAH, being the Centenary of the Death of the Composer, and the 17th Anniversary of the production of the Oratorio. Principal Vocalists: Madame Catherine Hayes, Miss Dolby, Mr. Sims Reeves, and Signor Belletti.—Tickets, 2s., 5s., and 10s. 6d. each, at the Society's Offices, 5, in Exeter Hall.

ST. MARTIN'S HALL.—Mendelssohn's 'ELIJAH.' TUESDAY, April 13, at Eight, under the direction of Mr. JOHN HULLAH. Principal Vocalists: Madame Rudersdorf, Miss Fanny Rowland, Miss Palmer, Miss M. Bradshaw, Mr. Wilby Cooper, Mr. Santley, Mr. H. Barnby.—Tickets, 1s., 2s., 3s., 4s., 5s., 6s., 7s., 8s., 9s., 10s., 11s., 12s., 13s., 14s., 15s., 16s., 17s., 18s., 19s., 20s., 21s., 22s., 23s., 24s., 25s., 26s., 27s., 28s., 29s., 30s., 31s., 32s., 33s., 34s., 35s., 36s., 37s., 38s., 39s., 40s., 41s., 42s., 43s., 44s., 45s., 46s., 47s., 48s., 49s., 50s., 51s., 52s., 53s., 54s., 55s., 56s., 57s., 58s., 59s., 60s., 61s., 62s., 63s., 64s., 65s., 66s., 67s., 68s., 69s., 70s., 71s., 72s., 73s., 74s., 75s., 76s., 77s., 78s., 79s., 80s., 81s., 82s., 83s., 84s., 85s., 86s., 87s., 88s., 89s., 90s., 91s., 92s., 93s., 94s., 95s., 96s., 97s., 98s., 99s., 100s., 101s., 102s., 103s., 104s., 105s., 106s., 107s., 108s., 109s., 110s., 111s., 112s., 113s., 114s., 115s., 116s., 117s., 118s., 119s., 120s., 121s., 122s., 123s., 124s., 125s., 126s., 127s., 128s., 129s., 130s., 131s., 132s., 133s., 134s., 135s., 136s., 137s., 138s., 139s., 140s., 141s., 142s., 143s., 144s., 145s., 146s., 147s., 148s., 149s., 150s., 151s., 152s., 153s., 154s., 155s., 156s., 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MR. OTTO GOLDSCHMIDT'S FIRST MATINEE OF CHAMBER MUSIC, WILLIE'S Rooms, on MONDAY, April 11, commencing at Half-past Three, and at which he will be assisted by M. Salton, Signor Piatti, M. Schreurs, Mr. Crozier, Mr. Howell, Mr. S. Pratten, and Mr. C. Harper. Owing to the approaching dissolution of Parliament, the Concerts announced for May 7 and May 11 are postponed.—Tickets for the first Concert, Reserved Seats, 10s. 6d.; Unreserved, 7s., may be obtained at Messrs. Addison, Hoeller & Lucas's, 210, Regent Street; and at Mr. Mitchell's Royal Library, 39, Old Bond Street.

ROYAL ITALIAN OPERA.—Mr. Gye's first Italian Opera week for 1859 has included the "rising" of two new *prime donne* on the horizon. It is useless to say that a new composer would be of worth untold, whereas, the best of new "stars" has only a fluctuating and disputable value. It would be idle wishfully to go back to the years when Signor Rossini was pouring out work after work, melody after melody,—or to those even when Bellini was feebly, but not carelessly, doing his best to vindicate his notions, and trying to express emotion in music, more intimately than the gorgeous and prodigal Pessarese had done.—Those days are over. Signor Verdi is the best—the one—writer of modern Italy.—'Il Trovatore' is his least bad opera; and, accordingly, 'Il Trovatore,' given with new singers, one of these *young* singer, is, perhaps, not the best, so much as the only card to be played in our weary period of mediocrity.—By her performance in 'Il Trovatore,' however, no one will, finally, be able to apportion the place of any new *soprano*. Such an one may get through the opera so as to satisfy the public; and still not prove the lady for whom we are waiting;—on the other hand, should she fail, it is no such final failure as the discomfiture of a new *Norma*, a new *Desdemona* would imply. With power of voice, and a certain dash of style, a *Leonora* can hardly fail to make a certain effect.—Mdlle. Lotti is agreeable-looking; endowed with a good *soprano* voice, most efficient in its upper notes, pleasant in quality and sound in its tune. There is no retrenchment, no misgiving in her treatment of the part. She acts without pretension, or without much passion; and (to compare) may prove as acceptable to the public as did Mdlle. Titiens last year; even should it also prove, in her case, too, that she relies on voice more than on school for her effects.—That Signor Debassini (the new *Conte di Luna*) is more of an artist than Signor Graziani was evidenced this day week. The younger *baritone* has the surpassing beauty of organ in his favour; the elder, that better style which, in spite of Time, will and should carry the best public.—Madame Nantier-Didiée has not improved since she began to try for first honours as a great dramatic singer.—Signor Neri-Baldini, who was *Manrico*, is an unexceptionable tenor. The orchestra and chorus have that brilliant vigour, which, after a late intercourse with the music of Paris, strikes us as a glorious quality, even if it be here and there a little overdone.—The orchestra, chorus, and Signor Gardoni—who was singing very well as *Elvino*—had to find the subscribers and amateurs in such musical pleasure as was got out of 'La Sonnambula' on Thursday evening.—The new *Amina*, Mdlle. Calderon, is in no respect satisfactory. We fancy that even as *Lisa* she would hardly prove fitted for a theatre of such pretension as the *Royal Italian Opera*. Her female playmates bore proportion to herself.—A poorer performance we hardly recollect, even in the bad old times, when poor performances before Easter were the rule.

CONCERTS OF THE WEEK.—The Bach and Handel Popular Concert went off with great spirit on Monday night: in spite of the dryness of the vocal music by the former master. Hard is it to conceive on what grounds this can be rated as expressive. The same senses that relish such music by Bach as the organ-pieces which were played so well by Mr. Best, or the admirable *violinello solo* which was given to such perfection by Signor Piatti;—the same judgment that delights in the composer's instrumental music because of its exquisite, though antique, treatment and display of instruments, can surely not, without charge of inconsistency, accept the dreary, unlovely, passionlessness of the airs from the 'Passion's Musik.'—The beauty of Handel's music was never made so forcibly present to us as on Monday evening. Miss Dolby was encored in a noble air from *Admetus*. Later,

in conjunction with her pupil, Miss Marian Moss, she gave a spirited and finished performance of one of the chamber duets. Mr. Santley sang 'Revenge! Timotheus cries,' and Mr. Wilby Cooper 'Love in her eyes,'—both sang well. Miss Goddard was compelled to repeat 'The Harmonious Blacksmith.' To sum up, while a vocal and instrumental evening,—twenty evenings—could be composed of works by Handel without admixture of Bach,—the converse, we are satisfied, would be felt wearisome and oppressive.

At the Vocal Association was brought forward Mr. Lindsay Sloper's new work, 'The Birthday'—an English scene, the words of which are by Mr. Henry F. Chorley, written for two choruses, one of female, the other of male, voices; with a song for *soprano*, another for *contralto*, and a final duet for them with chorus. The *solos* were sung by Madame Hayes and Miss Dolby.—The rest of the Concert had a strong Mendelssohnian colour.—His rather infelicitous *scena* 'Infelice' was expressively sung by Madame Bishop, the 'Loreley' selection by Madame Hayes. Further, two Marches for wind instruments, trifles belonging to the Düsseldorf period of Mendelssohn's life were played. Besides these, we had the overtures to 'Oberon,' to 'Prometheus' and Mr. Benedict's 'Crusaders'—(we perceive, by the way, that his *Fest-Overture* has just been successfully given at Brussels).—Mr. Tennant also sang 'Deeper and deeper still' from 'Jephtha.' The *recitative* demands more power than Mr. Tennant has to give; but, generally, as a singer, he shows improvement.

Besides the above Concerts, there have been this week held meetings of the Amateur Society, of the Glee and Madrigal Society directed by Mr. Land; and, on Thursday, the Seventh Concert of Mr. H. Leslie's Choir, at which his Motett for *soprano, contralto, chorus, harp and organ*, was repeated.

LYCEUM.—A new drama in five acts, by Mr. E. Falconer, was produced on Thursday week, entitled 'Francesca.' It is founded on Venetian customs, and, though too long, has many effective situations. The story, however, is in itself brief enough. The heroine (Mrs. Charles Young) is like *Juliet*, cursed with an injudicious nurse, who counsels her to accede to an interview with her cousin previous to his banishment—and in proceeding to the rendezvous is purposely misled into the studio of Antonio Foscarini (Mr. Henry Vandenhoff), there to meet with one Leonardo, who makes violent love to her. By previous arrangement between the two friends, her mask is made to fall off, by which means Antonio gains a sight of her countenance, and is immediately transfixed by her beauty. She escapes from Leonardo; but not so he from the consequences of his misconduct. His mistress, Olivia (Mrs. Weston), in a fit of jealousy, causes him to be waylaid and murdered. Antonio, accordingly, suspects her of levity and assassination. In the second act, Antonio is induced to offer his hand to the daughter of Gradingo (Mr. E. Falconer), one of the Council of Three, not being aware of her identity with the suspected Francesca. Nor does he arrive at a knowledge of the fact until the moment of marriage; it being the custom that during their courtship the Venetian maidens conceal their features by a mask from their lovers. When, therefore, all are assembled at the marriage festival, and the lady unmasks her features, Antonio revolts from the alliance, and refuses to wed. Gradingo would take vengeance on the spot, but is advised to wait, and work more securely under cover of his office, which he consents to do. At length, Antonio is found guilty of a political offence, and Gradingo has him in his power. Meanwhile Francesca and Antonio have had an explanation; and she labours to save her lover. But the father remains inexorable, and hastens on the young man's execution. A fit of paralysis hinders him from giving the final order; during which Francesca manages to get a free pardon into the hands of the headman. Gradingo, on his recovery, still continues vindictive;—but dies of rage. There are in this new drama some good situations, brought about by too tedious means; and some poetical dialogue, continued to too great a length.

Mrs. Young's acting was sufficiently energetic;—but its pathos was not equal to its force, and lacked variety, from the want of artistic discrimination. Mr. Vandenhoff merely walked through his part; and Mr. Falconer himself was very unequal. There was, however, sufficient merit in the performance to command an immediate success, if not a continued run.

HAYMARKET.—'Everybody's Friend' is the name of a new comedy, written by Mr. Stirling Coyne, which was produced on Saturday. It is an exceedingly lively affair, though slight in structure and story, and extended to three acts. Mr. Featherly, the hero, is impersonated by Mr. Mathews, and represents the husband of an exceedingly domesticated wife (Mrs. C. Mathews), who seeks amusement in gadding abroad on other people's business. He willingly becomes proxy for any or all of his acquaintance. His condescension is unbounded, and his aid may be relied on to any amount. At the request of Mr. Icebrook (Mr. Compton), he undertakes to woo the gay widow, Mrs. Swandown (Miss Reynolds); but in the process becomes so interested, that he forgets to say that it was for another; and on the solicitation of Mrs. Wellington de Boots (Mrs. Wilkins) pretends to be the father of her child, that he may obtain Major W. de Boots's (Mr. Buckstone) consent to its being brought up under his roof, and its own mother's care; which piece of accommodation brings him into a scrape with his own wife. The Major, really a poltroon, affects a prodigious amount of bounce, and has his nose pulled by Icebrook. At the instance of Mrs. Swandown, the neglected wife changes her tactics. She dresses in gay and rich costumes, gives balls and parties, and thereby so far surprises her husband that, become suddenly attentive to her movements, he is alarmed on finding Icebrook besieging her with flattering and fustian speeches, to which she submits, also on the advice of Mrs. Swandown. Mr. Featherly now finds that he has business of his own to attend to, and recognizes the propriety of abstaining henceforth from interference in that of others. The best examples of acting in the piece were decidedly those by Mr. Buckstone and Mrs. Wilkins; Mr. Mathews was inferior to himself, and Mr. Compton appeared to be out of his element. A word of praise is, however, due to Miss Reynolds, who acted with her usual spirit. The dialogue was happy, and commanded frequent plaudits. To it the success of the drama is to be attributed.

MUSICAL AND DRAMATIC GOSSIP.—M. Meyerbeer's 'Le Pardon de Ploermel' did really, at last, come out on Monday evening, at the *Opéra Comique* of Paris, with the utmost success. But, indeed, there was little chance of any other result. Next week, having had opportunity of making acquaintance with the music, we will attempt some account of a work, which, meanwhile, we may meanwhile say, strikes us as thoroughly original.

Dublin papers speak in the highest strain of praise and pleasure of Signor Verdi's 'Macbeth,' produced there on the 30th of last month, with the utmost possible success. The hero was enacted by Signor Graziani, who is described as having shown unusual warmth in the part; the *Lady* by Madame Viardot, with a power, passion and impressiveness which (to quote from the journals) took "the audience by storm" in the letter, the murder, and the banquet scenes,—and "held it spell-bound" in the catastrophe of remorse.—This, we imagine to be no exaggeration; remembering the unrivalled power as an operatic actress displayed by her in *Fides* and *Rachel*. Shall we not have some opportunity of testing the value of Dublin raptures and plaudits in London? The repertory is sadly in want of some novelty.

Miss Balfé is on her way to London—if not already here; under engagement, it is advertised, to sing at Drury Lane.—Mdlle. Jenny Meyer has arrived.—M. Jules Stockhausen announces his intention of passing the month of May in London, and of giving *Matinées* in conjunction with Madame Schumann and Herr Joachim.

The Sacred Harmonic Society is about to keep Handel's death-day, on Wednesday next, the 13th, by a performance of 'The Messiah.' Is any one in case to offer a statement of dates, intentions, works to be performed at the Handel Festivals in Germany,—especially in respect to what may be called the parent meeting at Halle? The difficulties of coming at such certain information as decide a tourist are great. Many of our countrymen are looking hither and thither for particulars not to be found. By an Aix-la-Chapelle paper, we perceive that the amateurs of that town are studying 'Judas.'

There seems no end "to the movement" in the Provinces, and save, as regards English musical drama, hardly a limit to the variety of its objects. At Glasgow, we find a local Professor, aided by "the members of the Choral Union," has been able to attract his friends by nothing less severe and statuesque than a reading of the 'Antigone,' with a performance of Mendelssohn's choruses. But "the wonder of wonders" is the simple Catalogue of the music performed during the last two seasons, at Mr. Halle's *Orchestral Concerts* in Manchester (these, it should be added, by no means the solitary musical entertainments of the place). The copiousness of this baffles all power of condensation; but we may mention that it includes two oratorios, five choral selections from operas or dramas with music, twenty symphonies, three times as many overtures, and some half a hundred instrumental solos by the greatest living players—many of which are unknown in London. With the songs we cannot pretend to deal. The document, we repeat, is a curiosity, as a record of success marking a period in the story of Music in England.

The Lower Rhine Whitsuntide Festival will, this year, be held at Düsseldorf. The programme will include a Symphony by Schumann, Handel's 'Samson,' an Overture by Bach, a Psalm by Mendelssohn, a sacred composition by Herr Ferdinand Hiller (who will conduct the Festival), a selection from Gluck's 'Iphigenie en Tauride' and Beethoven's Symphony in A. Madame Ney will sing there, and Herr Niemann, described by a correspondent "as having the finest tenor voice in Germany."—Herr Hiller's 'Saul,' first performed, as readers may recollect, at last year's Cologne Festival, has been recently given at Vienna, we are informed, on good authority, with success.

A Schiller Festival is to be held, at Weimar, on the 10th of June, instead of in November, when the birthday of the composer really fell. On the 9th will be performed a piece of music written for the occasion by Dr. Liszt, and Beethoven's 9th Symphony with the 'Ode to Joy';—on the 11th will be acted 'The Robbers,'—after which will be a torch procession;—on the 13th 'Fiesco';—on the 15th 'Cabal and Love,'—the series of dramatic celebrations winding up on the 30th with 'William Tell.'

The publication of two new volumes on Beethoven, by Dr. Marx, of Berlin, the title of which may be rendered as 'Life and Productions,' must not pass without a word commending them to the musical reader as worthy of consideration. The peculiar taste and temper which we have found in other works by Dr. Marx—a certain controversial bitterness—is here so mitigated as to be hardly discernible. While he is a thorough-going enthusiast for the great master of romantic instrumental composition, he has nothing in common with the nonsense of such a rhapsodist as M. von Lenz. It is needless to say, that he has yet less sympathy with the narrow and grudging folly of M. Oulibicheff;—who, because Beethoven was not Mozart, and not impeccable, did his best to "write down" Beethoven.—There is not much, if any, new anecdote beyond what was contained in the Life by Herr Schindler, the 'Notizen' of Ries and Wegeler, and the annotations thereon by Prof. Moscheles.—To lecture from Beethoven as from a model, we have always felt to be a grave and mischievous mistake. His was a masterly genius, incompletely complete within that circle of its own, where

none could walk but he.

It has been seen how, by attempting to tread in it

imitatively, a less masterly man—who had, nevertheless, genius,—we mean Ferdinand Ries,—has entirely failed to secure that reputation due to his unquestioned power and vigour and skill as a musician. The Life of Beethoven, in brief, including a clear view of his productions, has yet to be written. This must be done by some one conversant with the incidents and accidents of Viennese society for the last seventy years,—familiar with the progress, forward and backward, of the world of instrumental and vocal music,—who has the feeling of a humourist, the judgment of a just but not sour moralist, and the affections of a large heart. In Beethoven's case (as in that of another musical genius yet living who could be named) the "productions" must be separated from the "life"—keenly though kindly—by some one who may have had insight into the worlds both of life and of production.—But such a biographer as we require is, probably, only to be found in Utopia.

Our attention has been drawn by a Correspondent to the fact, not, however, overlooked by us, that Schubert's Symphony in C is not the only one he wrote. There are some seven or eight beside on paper, and as many operas, since hardly ever existed a more voluminous penman. Yet, virtually, the Symphony remains his only one; since the others, if ever tried, even which may be doubted, have died still-born, and the work in question was only rescued from utter forgetfulness by the exertions of a few enthusiasts. No prolific composer is in our knowledge so unequal, so disappointing as Schubert.

Mr. and Mrs. Barney Williams appeared at the Standard on Monday, in three pieces,—'Ireland as it was,' 'Out of Place,' and 'Barney, the Baron.' The audience was exceedingly numerous, and their success such as to insure the profitable result of the engagement.

To-day, Mendelssohn's 'Antigone' is announced for performance at the Crystal Palace; Miss Edith Heraud and Mr. Henry Nicholls reciting the dramatic portions of the tragedy, and the lyrical passages being performed by a chorus consisting of 100 singers.

MISCELLANEA

Remarkable Longevity.—As some of your Correspondents have lately expressed doubts as to the correctness of the data on which reliance was placed as to persons who had reached the patriarchal age of one hundred years or upwards, I suppose you will feel an interest in the following facts, on which you may rely. Yesterday, the Lady of William H. Patterson, Esq., son to my friend, Robert Patterson, Esq. the naturalist, presented him with a daughter. This child has now a great-great-grandmother, Mrs. Armstrong, living, at Mount Pleasant Square, Dublin, above one hundred years old, in full health and enjoyment of all her faculties. The little stranger has also two great-grandmothers living, one great-grandfather, two grandfathers, and one grandmother; thus presenting an instance which, as far as my experience reaches, is unique of five generations in one family all living at the same time. This may perhaps lead to other examples being put on record of similar cases. JOHN STEVELLY.

Belfast, March 26.

* * We have inserted Prof. Stevelly's letter out of respect for the writer, but must add, that our Correspondent has never expressed a doubt that persons live occasionally to the age of a hundred and upwards. He says, the "upwards" is exceptional, and not to be admitted without good legal evidence; for if received, how can we object to like no evidence in proof that people live to 120, or 150, or any age the credulous may assert or believe? That a little Patterson was born "yesterday" at Belfast, is no proof that a Mrs. Armstrong, of Dublin, is above a hundred years old. Assume that she is the great-great-grandmother, and take the marrying age in Ireland at an average of 20 and she need not be more than 81. Why not, in this and in all like cases, send a copy of Mrs. Armstrong's baptismal register?

TO CORRESPONDENTS.—J. D. B.—J. A. H.—J. R.—A. W.—N. W.—Esperance—Ripon—E. A. K.—M. H. G.—received.

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35	1000	31 15 2	6	72 37 17 0
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